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# UNDER THE CHINOOK ARCH: THE INFLUENCE OF THE GROUP OF SEVEN ON ALBERTA LANDSCAPE PAINTING BETWEEN 1920 AND 1960

by

FRANCES HENDERSON KLINGLE

A THESIS
SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH
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## ABSTRACT

In this study the influence of the Group of Seven on Alberta landscape painting between 1920 and 1960 is examined to determine to what extent the style and ideas of the Group were influencing professionally trained lanscape artists. Other aims of the thesis are to determine how amateur painters and the public at large were introduced to the Group of Seven. For this purpose, the focus of this thesis is on the dissemination of information available through the local, regional or national press. The scope of this thesis will not permit a concentration on a stylistic development within the oeuvre of each landscapist working in Alberta between 1920 and 1960. On the basis of the available factual information, it is determined that the Group of Seven did have a considerable impact on the cultural climate of Alberta. Towards the end of the period under study, the 1950's, this impact is mainly evident in regional art clubs, while professional artists in the two artistic centres of the province, Calgary and Edmonton, became inspired by experimental forms of modernism. In conclusion, the influence of the Group of Seven on Alberta landscape painting is recognized here as a regional phenomenon at the end of the period under study.

# PREFACE

In this thesis the influence of the Group of Seven on Alberta landscape painting between 1920 and 1960 will be examined in order to determine to what extent the style and the ideas of the Group were having an impact on professionally trained landscapists. Other aims of the thesis are to determine how amateur painters and the public at large were introduced to the Group of Seven. For this purpose, this study will first review particular aspects of the Group of Seven in eastern Canada. Roald Naasgaard's The Mystic North is recognized here as a definitive study on the Group of Seven so that his thesis of the 1913 Scandinavian art exhibition as a definite influence on the Group of Seven's approach to the wilderness theme is accepted here without argument. The focus of this thesis will be on the information on the Group available through the local, regional or national press. With this focus, a concentration on the oeuvre of each landscapist working in Alberta between 1920 and 1960 will not be emphasized. On the basis of the available factual information it will be determined that the Group of Seven did have a considerable impact on the cultural climate of Alberta.

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Chapter I

## INTRODUCTION

The painters known after 1920 as the Group of Seven were Canada's first artists to capture the essence of the Canadian wilderness in an indigenous style. Their discovery, in 1913, of the Scandinavian interpretation of the northern European landscape in an expressive, emotional way has been recognized by Nasgaard in The Mystic North as an important contribution to their development.[1] Although only Harris and MacDonald were to see the paintings depicting the Scandinavian landscape, which is similar to that of the Canadian North, they were able to convey strong impressions of the show to their fellow artists and touched a responsive chord. Although these artists had diverse origins and training, most of them were employed as commercial designers. Therefore, the Group of Seven style of painting was formulated from the expressive Symbolist Scandinavian influence, and the organic Art Nouveau style of the late 19th century, particularly popular in commercial art design. Further, the late 19th century Impressionist technique of applying paint with short brushstrokes, and the brilliant use of colour used by the early 20th century Fauves in France resulted in a much more vigorous and expressive style compared to that of the Scandinavian landscapists. The eventual acceptance of the Group of Seven resulted in their nationalistic attitude to landscape painting being a forceful influence through their paintings and exhibitions and through their

positions as art instructors to young artists. Although the Group of Seven ceased to exist as a formal entity after 1933, their particular style of landscape painting continued to be a strong influence on regional art for several decades. It must be acknowledged that they were the first artists to encourage painters and public alike to truly observe the Canadian wilderness and take pride in the different aspects of their own country. It may, indeed, have been their most important contribution.

In Canada, the majority of young artists encountered difficulties gaining recognition from the public, for the wealthy establishment of Toronto and Montreal still demanded traditional European art, painted by European artists, established Americans or by European-trained Canadians. Hence, aspiring painters living in Canada and wishing to become professionals felt obliged to obtain their training in Paris, the cultural centre of Europe. The state-operated Ecole des Beaux-Arts, the privately owned Academies of Julian's, Collarossi's, or other private art establishments set up to accommodate the overflow of art students from all over the world, did not necessarily offer a thorough training to their pupils. The long hours of drawing and painting would be rewarded by an occasional brief critique from a famous painter yet upon their return to Canada, such young artists were regarded with respect not accorded their less fortunate fellow-artists who had received only a provincial training.[2]

Artistic influences of other countries continued to be predominant in Canadian landscape painting in the early 20th century.

Among these, the French Barbizon tradition, introduced by Wyatt Eaton (1849-1896) to Montreal and Toronto art circles, and carried on by Horatio Walker (1850-1938), emphasized the theme of poetic implications of pride in labour. Homer Watson's (1855-1936), interpretation of his rural Ontario environment reflected such influences as the atmospheric landscapes of the American Hudson River artist George Inness (1825-1894), as well as aspects of the English countryside, particularly as depicted in the paintings of John Constable (1776-1837).[3] William Brymner (1855-1925), trained in the academic style in Paris in the 1870's and 1880's, produced soft-toned generalized landscapes that reflected the Barbizon style in theme and treatment.[4] French Impressionism became known in Canada through the works of Maurice Cullen (1866-1934), whose training at Ecole des Beaux Arts in the 1890's resulted in the modified Impressionistic style of his Canadian scenes. Alexander Young Jackson (1882-1974), at one time a pupil of Cullen's, credited his influence as being valuable to his formative years.

> To us he was a hero. His paintings of Quebec City from Levis and along the river are among the most distinguished works in Canada.[5]

Although James Wilson Morrice (1865-1924) was trained at the Academie Julian in 1891, his works of the 1890s and early 1900s reflect the light, subject matter and brushstrokes of French Impressionism. He lived abroad but his paintings were known through exhibitions of the Canadian Art Club, of which he was a founding member in 1907.[6]

In spite of the fact that young Canadian artists of the first

decade of the 20th century produced paintings that reflected their Parisian influence, their work tended to be ignored at home. Canadian collectors rejected Impressionistic art in favour of the more conservative Dutch paintings of the Hague School, where the emphasis was on pastoral mood, atmosphere, and monochromatic tone. The result was that in Canada, the public taste remained very conservative during the first two decades of this century.[7]

In spite of this strong dependency on well-established European art styles, there were early attempts to establish local art organizations in Canada. The Art Association of Montreal was incorporated in 1860, the Society of Canadian Artists, also in Montreal, in 1867 and the Ontario Society of Artists was founded in Toronto in 1872. However they appear to have been considered too parochial by the Governor General The Marquis of Lorne. Therefore, his proposal to establish a Royal Canadian Academy of Arts similar to that of England was followed by the setting up of that body at Ottawa in 1880, at which time a National Gallery of Canada was also founded. While both were organized with the same basic idea, that of encouraging the arts and promoting art education, the two bodies became divergent in aim and purpose, with the result that the National Gallery built a permanent collection and the Academy became the champion of conservative art and the sponsor of annual exhibitions.[8] Perhaps the most important aspect concerning the establishment of a national academy and gallery, was the fact that in the Dominion of Canada, art had become a recognized public activity.

Organized art training began under the auspices of the Ontario

Society of Artists with the opening of the School of Art and Design in Toronto in 1876. This institution was renamed the Ontario College of Art in 1912.[9]

There were other organizations established by artists for their own education and mutual encouragement. The Toronto Art Students' League, formed in 1886 and remaining in existence until 1904, is credited with imparting new life and vigor to local art in the latter part of the century, and appears to have been a source of encouragement to many young artists. Although a Canadian national art was still in the future, the Art Students' League Calendar, published annually from 1893 to 1903, depicted drawings of Canadian life. The Graphics Arts Club, successor to the League, was important to such artists as J.E.H. MacDonald (1873-1932) and Arthur Lismer (1885-1969), who were members of the future Group of Seven.[10]

A significant if not entirely successful attempt to promote the cause of Canadian art was made in 1907 when such established artists as Watson, Walker, Morrice and Brymner banded together to form the Canadian Art Club. Resentment against the low standards of the Ontario Society of Artists exhibitions and exasperation with the apathy shown by the general public toward their art were decisive factors in the decision of the new art group to hold exhibitions which stressed purely Canadian art.[11] The catalogue of the Canadian Art Club Sixth Annual Exhibition, 1913, lists as painter members, the older established artists, and as lay members, those who were evidently amateur painters. None of the artists associated with J.E.H. MacDonald is included. Cullen, Brymner, and Morrice have works

reproduced, but none of the landscapes appears to be experimental in style or theme, although Canadian subjects comprise some of the works.[12] In The Yearbook of Canadian Art, 1913, Lawren Harris (1885-1970) expresses his opinion that the Canadian Art Club has been successful in giving artists additional opportunities for exhibiting their work, but feels that more Canadian content would be desirable.[13] In the same Yearbook Roy Fleming writes about the Royal Canadian Academy of Art and refers to the work of three painters, later to be members of the Group of Seven. Fleming mentions Jackson's "peculiar broad impressionistic style," he recognizes Harris' "remarkable gift of transfiguring the commonplace" and feels MacDonald's painting deserves special attention.[14] At the same time, Fleming reflects the cautious attitude of the Academy toward any new artistic influences.

> There is no freakish art in the Academy, no Cubists, no Futurists, and what Impressionists we have are not fanatic; . . . all our art is sane, healthy, worthy, and inspiring, and in its ranks are workers of talent and experience who deserve a much more generous recognition than the past has yet offered.[15]

It would appear that some artists who would later comprise the Group of Seven were slowly becoming recognized by the art establishment of 1913; they gained approval because their works were acceptable and non-threatening to the majority of traditional artists and critics.

Another important inspiration to Canadian artists and writers of the early 20th century was the Toronto Arts and Letters Club. Formed in 1908, its membership consisted of painters, writers, musicians,

sculptors, architects, and interested individuals from the business world. It also provided exhibition opportunities for its artist members.[16] The Arts and Letters Club published the just mentioned Yearbook of Canadian Art, 1913 and in the introduction reference is made to the organization's purpose as encouraging all forms of the arts.[17] Harris was a charter member and all the artists who were later involved with the Group of Seven eventually became associated with the organization.[18]

The painters who ultimately comprised the Group came together from diverse influences, and experiences. Housser indicates that the artists, several of whom were employed by Grip Limited of Toronto, began to sketch the Ontario northland together, and thus formed the early beginnings of the movement, "inspired as the result of a direct contact with Nature itself."[19] MacDonald emphasized the valuable inspiration given by the Toronto Art Students' League members toward the establishment of foundations for a native Canadian art. In a letter written December 10, 1926 (to Housser but not mailed), MacDonald had some criticisms of Housser's just published book A Canadian Art Movement. He felt that there was too much credit given to those artists employed by Grip Limited for their contribution toward a Canadian art movement, and not enough recognition given to Art Student League members such as Charles Jeffreys (1869-1952) who encouraged young artists to paint Canadian subjects. MacDonald felt that an early indigenous art movement in Canada was inspired by such activities as the Art League calendar sketches contributed by members, the Graphics Arts Club sponsorship of Canadian evenings, the half-hour

studies on Canadian subjects that were part of visiting evenings in different artists' studios, and the growth and encouragement that all these activities generated.[20]

The artists who later comprised the Group of Seven had different backgrounds and training. Harris, although Canadian, received his art instruction in Germany, while MacDonald, Frank Johnston (1888-1949), and Frank Carmichael (1890-1945) attended the Ontario College of Art, Jackson's training was acquired in Montreal and Paris, Lismer's and Fred Varley's (1881-1969) in England and Antwerp, and Tom Thomson (1877-1917), who, while not a member due to his untimely death, was trained as a commercial artist in Seattle, Washington. The common element for all these painters seems to have been the desire to interpret the northern Canadian landscape.

J.E.H. MacDonald came to Canada from England in 1886 and studied lithography at the Central Ontario College of Art in Toronto. He was able to earn his living at the commercial studios of Grip Limited, so that he had to confine his paintings to weekends. MacDonald's style reflected his strong sense of design, credited to College of Art instructor, Robert Holmes (1861-1930), an admirer of the English Arts and Crafts movement under William Morris (1834-1896). His technique and colour was influenced by George Reid (1860-1947), later principal of the College.[21] He admired the writings of American naturalist, Henry David Thoreau, and felt they were important to his own understanding and interpretation of the Canadian wilderness.[22] Perhaps most influential were the exchange of ideas and shared painting expeditions of the other artists employed by Grip. Thomson

joined the company in 1907, Lismer and Carmichael in 1911. MacDonald's career as a painter was seriously launched in 1911 after he resigned from Grip and became a full-time painter. Here, too, the Arts and Letters Club encouraged him with an exhibition of his oil sketches, which were acclaimed by club members for their Canadian themes, colour, and spontaneity.[23] It is a point of conjecture that he and Harris were among a group of Arts and Letters Club members who saw an exhibition of Société des Peintres et Sculpteurs at the Albright Art Gallery in Buffalo, New York, in 1911.

> MacDonald was apparently impressed with the works by minor Impressionists that he saw in the exhibit, for his art of 1912 began to show their influence in his use of stronger colour and handling of paint. His paintings began to attract the attention and approbation of the critics and the National Gallery began an annual purchase of his works that went on for the next five years.[24]

Lawren Harris, as a member of a wealthy Canadian family, was able to take an academically oriented training in Berlin from 1904 to 1908. It is surmised that Harris' interest in philosophic ideas and later theosophy may have originated from a meeting with German landscape painter and philosopher, Paul Thiem (1858-1922), in 1907.[25] Upon his return to Canada in 1908, Harris appears to have become more aware of the quality and clarity of light on this continent, and indeed, he seems to have disregarded much of his academic training. He clarified this in notes to F.B. Housser when he referred to his first Canadian exhibition in which he depicts urban views of autumn and winter.

> These pictures . . . were painted in quite a different manner, technique, arrangement, and spirit from any work I had done before. I was far more at home in them than any

> place else and naturally forgot the indoor studio-learning of Europe, being simply dictated to by the environment and life I was born and brought up in.[26]

Harris, a charter member of the Arts and Letters Club, 1908, found himself among kindred spirits, and exchanged artistic and cultural philosophical concepts with a group of artists whose enthusiasm for the development of a distinctly nationalistic landscape art equalled his own. His meeting with the artists of Grip Limited occurred in early 1911 after he saw MacDonald's oil sketches exhibited at the Arts and Letters Club. He joined the group's sketching trips to northern Ontario, Georgian Bay and Laurentian areas, and it was he who was instrumental in persuading MacDonald to become a full-time painter.[27] Harris became convinced that Canada's painters could interpret their country if they could only be themselves and paint it in their way.[28]

Arthur Lismer, born in Sheffield, England, was exposed to art in that city through gallery exhibitions and his years at the Sheffield School of Art where the academic training, particularly in formal drawing, was considered by the artist to be a valuable aspect in his career. By 1905 Lismer had completed a seven-year apprenticeship with an engraving company along with his art training taken at night school. His early interest in theosophy was eventually discarded by the youthful artist although the universality of attitude and approach remained part of his philosophy. According to McLeish, Lismer appears to have had a long-standing admiration for Constable's work, and even after he came to Canada, found it difficult to divorce himself from

this influence.[29] His experience in Antwerp's Academie des Beaux Arts, from 1906 to late 1907 was described by the artist as dull, but he did credit the time spent there as imbuing him with an awareness of the creative powers within himself. He was much more excited by Roger Fry's 1910 exhibition of the Post-Impressionists at the London Grafton Galleries, and was particularly impressed with the painting by Vincent Van Gogh (1853-1890), later to become a considerable influence on his interpretation of the Canadian landscape.[30]

Lismer's arrival in Canada in 1911, and his joining the Grip firm meant that here he met the artists who later became the Group of Seven. He felt the artistic excitement that pervaded the Grip shop. Excited by the differences between the English and Canadian landscape, he found it difficult to interpret the clarity of forms, strong light, and clear atmosphere of Canada. His sketching trips with his fellow artists at Grip in 1911 and 1912 were important in that they introduced him to the sharply defined rugged landscape of northern Ontario. Lismer recognized these differences but found it difficult to abandon his earlier British training and influences for the variations in mood, the effect of light and shadows on the surface of forms, the strong rhythms of the country demanding a bold handling that he found new and somewhat problematic.[31] Yet, he continued to accept the challenges of such areas of Canada as the Georgian Bay area and through the interest and discussions with his fellow artists Lismer resolved some of his artistic issues.

Alexander Young Jackson, born in Montreal, became a lithographer to earn his living but received virtually no early training except

that obtained at night classes, first with William Brymner at the Art Association of Montreal and then at the Chicago Art Institute in 1906. An earlier trip to Europe had inspired him to return in 1907 to Paris to take some formal art training.[32] Jackson's return to Canada in 1909 brought a new awareness of his native Canadian landscape.

> After the soft atmosphere of France, the clear crisp air and sharper shadows of my native country in the spring were exciting. I painted my first canvases in Canada at Sweetsburg, Quebec. It was good country to paint, with its snake fences and weathered barns, the pasture fields that had never been under the plough, the boulders too big to remove, the ground all bumps and hollows. It was here, . . . that I painted Edge of the Maple Wood . . . .[33]

While this painting definitely shows the typical Impressionistic influences in its handling of paint, it has the clear light and rough untidiness of foreground that reflects the Quebec landscape.[34] It was this work that so attracted the attention of Harris and MacDonald that they invited Jackson to Toronto, where he stayed and formed an alliance with the members of the group. Jackson found the close association between the Toronto painters and commercial artists reassuring and profitable. He felt that Toronto, being a centre for publishing, provided a market for the artist's talents, and found that the Toronto public, having fewer established traditions than that of Montreal, had a livelier interest in the arts in general. He was particularly impressed with Lawren Harris.

> To Lawren Harris art was almost a mission. He believed that a country that ignored the arts left no record of itself worth preserving. He deplored our neglect of the

> artist in Canada and believed that we, a young vigorous people, who had pioneered in so many ways, should put the same spirit of adventure into our cultivation of the arts. . . . He believed that art in Canada should assume a more aggressive role, and he had exalted ideas about the place of the artist in the community. After the apathy of Montreal it was exciting to meet such a man.[35]

Like Lismer, Frederick Horsman Varley, was born in Sheffield, England, attended the art school there and later the Academie Royale des Beaux-Arts, Antwerp. He returned to London in 1909 to work as a commercial illustrator. It was then that he became an admirer of Joseph Turner (1775-1851) whom he regarded as "the most soulful and spiritual of English painters."[36] Varley decided to emigrate to Canada after he heard from Lismer, a childhood friend, the glowing accounts of the artistic opportunities available here. Shortly after he arrived in Toronto Varley obtained a job with Grip, and the friendly relationship he established with Harris and MacDonald resulted in his acceptance into the Arts and Letters Club in November, 1912. He appears to have been surprised at the ambition and enthusiasm of these two artists, for in a letter to his sister in early 1913, he expressed his opinion that Canadian art seemed to be "unfettered with rank, musty ideas . . . possessing a voice that rings sweet and clear."[37] Varley did sketch with Thomson but his time was evidently taken up with commercial work, and of the few paintings he exhibited in the first years he was in Canada, there is little information.[38]

Franklin Carmichael, born in Ontario, studied at the Ontario College of Art under such instructors as George Reid and William

Cruikshank (1849-1922). A job at Grip Limited, in 1911, introduced him to MacDonald and his group whom he joined in painting the landscape around Toronto and the Georgian Bay area. However, there appear to be few examples of his work from this particular period. He went to Antwerp to study in 1913, perhaps at the instigation of Lismer and Varley.[39]

Frank Johnston, also an employee of Grip Limited, was a member of the Group of Seven for only a very brief period. Like Carmichael, he is referred to as being part of the group from Grip who sketched the Algonquin Park, but his painting in these earlier years seems to have been relatively unimportant.[40]

Thomson, regarded as a catalyst for those artists who later formed the Group of Seven, is credited with imparting his own splendid vision of the Canadian North. Trained in Seattle, Thomson joined Grip as an engraver in 1907, where MacDonald, as senior designer, taught him not only new design techniques but also encouraged him in his painting. Undoubtedly he was inspired by the people at Grip who felt that weekend landscape painting was as important as the commercial art produced during the week. Although Thomson's first sketches tended to be somber and decorative, they did reflect a feeling for the landscape.[41] Lismer refers to these paintings as "awakenings" and mentions the fact that "not only was Tom opening up as a painter," but that "the northland was a painter's country."[42] It was after a canoeing expedition into Algonquin Park in 1912 that Thomson began more serious attempts to interpret the Canadian landscape in his painting.[43]

With all their enthusiasm and awareness for the Canadian landscape, the artists were still not very successful in their attempts to paint their country. In notes written for Housser's book, Lismer talked of their creative problems, during these early years.

> We felt locality but not mood. We felt topography but not colour. The fact was we could neither draw nor paint. We were adventurous, but it never got into our pictures.[44]

E. Wyly Grier, in the Yearbook came to a similar conclusion.

> There are, too in our Canadian picture galleries, many hopeful signs, but they do not reveal, as yet, a compelling force . . . . I believe that our art will never hold a commanding position . . . until we are stirred by big emotions born of our landscape . . . .[45]

Fergus Kyle, in the same Yearbook, stressed the hope that Canadian artists would look to Canada for their inspiration.

> The time is ripening . . . when the Canadian characteristic can be appreciated by the Canadian mind; can be put into pictures by Canadian painters, and yet will have an appeal beyond Canadian connoisseurs.[46]

Kyle's remarks in particular provide evidence that in 1913 the Arts and Letters Club, the publisher of the Yearbook, fostered a nationalistic approach to painting.

One of the strongest influences on the painters who would eventually form the Group of Seven appears to have been the exhibition of contemporary Scandinavian art held in Buffalo, New York, from January 4 to 26, 1913.[47] It is probable that the artists would have been aware of Scandinavian art and its value as a possible source of

inspiration through MacDonald who admired the work of Charles Jeffreys. Nasgaard points out that after Jeffreys had seen an exhibit of Scandinavian paintings at the Columbian Exhibition in Chicago in 1893, he became "northern-minded" in his approach to landscape painting.[48] Further, Nasgaard suggests that MacDonald and Harris, along with their fellow artists, would be familiar with such art publications as Studio which featured articles about Scandinavian art and artists.[49] Reid, as well as Nasgaard, indicates that the Canadian artists had their subject, that of the landscape of their own country, but they still needed a viable technique.[50] The Scandinavian exhibition, according to Nasgaard, provided the vehicle for such an approach. The exhibition, arranged by the American Scandinavians, opened December 9, 1912, at the American Art galleries, in New York, to less than enthusiastic reviews. Clearly, art critic Byron Stephenson felt that the artists involved derived their styles from such sources as Impressionism and Post Impressionism, and therefore, the exhibition lacked individuality and aspects of nationalism.[51] James Townsend conceded that while Americans might be repelled by the paintings' "cold atmosphere and rugged aspects," he felt that they were important for their individualism and originality of subject matter.[52] However, when MacDonald and Harris saw the exhibition in Buffalo they appear to have been so deeply impressed that it reinforced their desire to paint their own northern wilderness in an indigenous style.

The exhibition, a survey of art of the Scandinavian countries, contained paintings of the older generation, the Naturalists of the

1880s, the Symbolists of the 1890s, such as Harald Sohlberg (1869-1935), Edvard Munch (1863-1944), and Prince Eugen of Sweden (1865-1947) and younger painters who rejected the nationalism of their predecessors and looked to Henri Matisse (1868-1954) and the Cubists for their inspiration.[53] The painters of the 1890s, particularly Sohlberg and Gustaf Fjaestad (1868-1948) who gave decorative form to their somewhat monumental landscapes and mystical connotations to their wilderness themes, were the artists most interesting to MacDonald and Harris.[54] These Scandinavian landscape themes with Symbolist overtones provided a seminal inspiration to the expression of the Canadian wilderness in the paintings by Harris, MacDonald and several of their colleagues.[55]

The influence of Scandinavian painting on Canadian landscape art has been examined carefully by Nasgaard in The Mystic North. His arguments are centred around those artists who painted in the 1890s using the landscape to enhance poetic ideas and mystical experiences that intrigued them. The northern artists' paintings were bound up with nationalistic and romantic attitudes toward their fellow countrymen and the natural surroundings of their country. Scandinavian Symbolism is regarded as having roots in French Synthetism, where the painter transforms his subject matter so that it expresses a certain meaning. By the 1890s the Symbolist landscapes of the northern European countries begin to emerge as reflecting both subjective and heroic ideas.[56] This art with its aspects of nationalism and mystical overtones, often in wilderness settings, appealed to the Canadians. Nasgaard regards the subsequent movement

in Canada as an extension of the Symbolist movement in Scandinavian landscape painting.

> . . . By the very specific route of the Scandinavian exhibition in Buffalo in 1913, however, the painting of Canada's first concerted national movement, that of Thomson and the Group of Seven, can be described as a direct outgrowth of the first phase of northern Symbolist landscape painting. . . . the similarity between individual Scandinavian pictures and later Canadian ones often gives the impression of history repeating itself, a kind of sequential synchrony supported also by a Canadian appeal to patriotic and mystical motivation that parallels those of the northern Europeans at the turn of the century.[57]

Harris and MacDonald were particularly impressed by Norwegian painter Sohlberg and Swedish artist Fjaestad. Their subjects of snow-laden trees and running water were felt by the Canadians to have a great deal in common with their own land. Perhaps because they contained aspects of the familiar Art Nouveau style, MacDonald felt they revealed ways in which they as Canadians could understand and depict their own rivers and mountains more fully.[58]

The influence of the Buffalo show on the two Canadians and their colleagues should be first looked at in general terms. Like the Scandinavians of the 1890s, the Canadians of 1913 attempted to reveal in their paintings profound, enduring feelings that evoked similar reactions in their viewers, especially a national spirit as revealed in the Canadian landscape. In specific terms, Nasgaard rightly remarks that direct influences from the Scandinavians are apparent in subject matter, style and composition, although in colour and handling of paint the Canadians have been bolder.[59]

In this context, Nasgaard makes it clear that although MacDonald, in his 1931 lecture, credited Fjaestad's paintings with teaching Canadians how to look at and paint their environment with deeper knowledge and understanding, his own work does not show much direct influence, except for his use of Fjaestad's compositional device of looking down onto the water surface, a view which lends an immediacy and intimacy to the work.[60] Leaves in the Brook, 1919, (The McMichael Canadian Collection, Kleinburg, Ontario), (Fig. 1), has this close-up view of the water surface in the same manner as in Fjaestad's painting, Ripples, n.d. (collection unknown), (Fig. 2), which was in the Scandinavian exhibition and hence seen by Harris and MacDonald.[61] However, Nasgaard points out that the thick application of paint and use of bright vibrant colours lend an excitement and movement to MacDonald's work that is lacking in that of the Scandinavian artist.[62]

Nasgaard gives clear evidence that Lawren Harris, in several of his snow paintings from the years immediately following the Buffalo trip, appears to have been markedly influenced by Fjaestad. His Snow, 1917, (The McMichael Canadian Collection, Kleinburg, Ontario) uses a similar decorative approach to the composition of a landscape.[63] While his cropping at the sides lends a two-dimensional appearance to the work, there is still an element of deep space beyond. Like the Scandinavian artist, Harris uses a technique of short regular strokes of paint and the same colours of pinks, blues, purples and cream-yellows, although they tend to be somewhat brighter and less moody than those used by Fjaestad.

Harald Sohlberg, a Norwegian artist represented in the 1913 exhibition, appears to have been occupied with the somewhat opposing concerns of the combination of bold compositions with numerous meticulous details. Harris would have seen his Fisherman's Cottage, 1906, (private collection), (Fig. 3), with its Symbolist emphasis of mood and intensity of a northern night.[64] The use of a foreground screen of trees rendered in meticulous detail against a broadly painted background with the human element imposed by a small fisherman's cottage results in a work that is slightly mysterious and melancholic. Harris' Beaver Swamp, Algoma, 1920, (Art Gallery of Ontario), (Fig. 4), appears to convey the spirit as well as compositional aspect similar to Sohlberg's work. This painting has the screened, slightly more detailed foreground stand of trees, a more broadly painted distant view in the background, and a melancholic brooding aspect that is sympathetic to the mood of the Norwegian's painting.[65] The Canadians were impressed with Sohlberg's Winter Night in Rondane, 1901, (private collection), (Fig. 5), with its decorative symmetrical appearance and contrast of detailed foreground of twisted black trees that give the effect of a curtain pulled aside to reveal a monumental simplified background of cold white snow-covered mountains with a single central star between them.[66] Harris' Above Lake Superior, 1922, (Art Gallery of Ontario), (Fig. 6), echoes Sohlberg's painting in such compositional devices as stark trees emphasizing the physical, almost psychological barrier to a background of dark forbidding mountain and cold blue horizon beyond. Although Harris sets his foreground in sunshine and Sohlberg begins

with confused darkness, both painters avoid texture and remain emotionally removed from their subject.[67]

Jackson did not see the Scandinavian exhibition nor did he discuss it with those artists who attended it, until he met MacDonald at the Arts and Letters Club in May, 1913.[68] It is interesting to note that Jackson refers to his 1913 painting Terre Sauvage (National Gallery of Canada), (Fig. 7), as "the first large canvas of the new movement" and recalls how MacDonald called it "Mount Ararat", because, he said "it looked like the first land that appeared after the Flood subsided."[69] The painting is really the first of the Group to deal with rugged Canadian landscape in a monumental way, emphasizing forms in a bold, simplified style, using strong colour with greater emphasis, and placing basic elements such as rocks in the foreground, jagged trees silhouetted against a dark sky, and heavy clouds, all placed parallel to the picture plane. The work, according to Nasgaard, is a marked departure from Jackson's earlier impressionistic paintings and depicts aspects of the new style as formulated by the Group of Seven.

> In what it rejects from Impressionism and what it establishes as essentials of the new stylistic vocabulary . . . a panoramic and monumentalized vision: a bold simplification of form and strength of contour; intensified colour concentrated and juxtaposed within simple forms in a manner that is almost Cloisonnist . . . near symmetry; a frontal orientation of the basic elements . . . and a tendency to rush the eye over a relatively undifferentiated foreground toward the distance . . . Terre Sauvage stands at the beginning of the new Canadian movement.[70]

Nasgaard does not consider the fact that Jackson had just returned

from over a year's stay in France, so that his use of strong, vivid colours, particularly in the trees of Terre Sauvage, most likely would have been inspired by the Fauve works he undoubtedly had seen in Paris.

Nasgaard states that after 1913 Thomson's work too showed this Scandinavian approach to landscape. Most likely this was influenced by Harris and MacDonald and by reproductions of Fjaestad's work which were readily available.[71] His Northern River of 1915 (National Gallery of Canada), (Fig. 8), uses the Scandinavian-inspired frontalized screen device of strongly painted tangled underbrush and Art Nouveau inspired S-shaped trees define the foreground plane.[72] Thomson's Jack Pine, 1916-17, (National Gallery of Canada), (Fig. 9), uses northern Symbolism to a marked degree in depicting late day in the wilderness.[73] Nasgaard suggests that the lonely weather-beaten tree in this work may be a reference to earlier 19th century romantic painting. In fact, the lone tree motif might have been inspired by an illustration of William Ritschel (1864-?), The Fallen Comrade (Pennsylvania Academy), (Fig. 10), in the April 15, 1913 edition of Studio.[74]

Although Lismer's teaching restricted his time spent with colleagues, his painting after he returned from the years in Halifax shows the influence of the Group to a marked degree.[75] A work of 1921, September Gale, Georgian Bay (National Gallery of Canada), (Fig. 11), integrates the symbolic single-tree image into a continuous landscape.[76] Possessing a common outlook on nature and the Canadian landscape as depicted by the artists who comprised, since 1920, the Group of Seven, Lismer's painting celebrates the wilderness on a grand

scale, using rich, harmonious colours, decorative patterns and strong brushstrokes. Nasgaard argues that these do not necessarily arise from influences consciously interpreted.

> We can note in a more general sense that the members of the Group like the European Symbolist landscape painters continue to swing between extreme close-up views of nature . . . and broad panoramas, but seldom integrate the two polarities into a continuous space, at least not when working with the wilderness.[77]

There is evidence that members of the Group of Seven seemed reluctant to acknowledge influence of the Buffalo exhibition. Lismer indicated that their movement was "genuinely a Canadian thing. The Group of Seven caught and reflected the nationalism in the air."[78] Jackson referred to the Scandinavian exhibition quite late, in 1948, in the foreword of the catalogue of the Lawren Harris exhibition at the Art Gallery of Ontario.

> Harris and MacDonald had seen a Scandinavian exhibition in Buffalo in which similar motives to our own were painted with much more vigour and imagination than was to be found in our work.[79]

It was not until 1931 that MacDonald gave a public account of the 1913 Buffalo exhibition at which time he attempted to give his audience a sense of how strongly it had affected Harris and himself.

> . . . There was a sort of rustic simplicity about the show which pleased us. It seemed an art of the soil and woods and waters and rock and sky. . . . The artists seemed to be a lot of men not trying to express themselves so much as trying to express something that took hold of themselves. The painters began with nature rather than with art. . . . It was this song of praise of their countries that captured our susceptible Canadian souls in Buffalo.[80]

Harris expressed his reactions in 1954.

> Here was a large number of paintings which corroborated our ideas. Here were paintings of northern lands created in the spirit of those lands and through the hearts and minds of those who knew and loved them. Here was an art bold, vigorous and uncomprising, embodying direct first-hand experience of the great North. As a result of that experience our enthusiasm increased, and our conviction was reinforced.[81]

The members of the formative Group received important financial aid through Eric Brown, director of the National Gallery. His purchase of their paintings on a regular basis for the national collection gave them publicity and meant that such artists as MacDonald could manage to support himself and his family by his art.[82] Further, of great importance to the painters for many years was the Studio Building financed by Doctor James McCallum and Harris and built in 1914. The new movement's activities became localized there with Jackson and Thomson both using it as a studio. While not all of the members of the Group painted in the Studio, it became a central meeting place where discussions and encouragement were freely exchanged.[83]

The artists did have their critics. A Toronto Star writer, H.F. Gadsby, after seeing some of Jackson's Georgian Bay sketches at the Arts and Letters Club, wrote three columns on "The Hot Mush School."[84] MacDonald's reply in the same paper began the artists' defence of their artistic position, their concepts, and their work.[85] Certainly from then on the Canadian public was made aware of the work of the men who formed the Group of Seven.

The 1914-18 war dispersed the Group, with Jackson, Varley, Harris and Johnston becoming war artists. Although Thomson's death in 1917 was a great blow, the wilderness trips after the war renewed the artists' enthusiasm for their work.[86] Painting the land became tied up with the exploration of it, with emphasis on the rugged northland. Consequently the excursions of the Group of Seven over the years extended further across the country and into the north, always with a sense of the excitement of discovery. The first of many box-car trips to Algoma took place in September, 1918 and continued for a time after the organization of the first exhibition of the Group of Seven on May 7, 1920 at the Art Gallery of Toronto.[87] Harris' foreword to the catalogue outlined the intentions of the artists, expressing the view that the Group held a common vision of art in Canada, which art must be realized before the country would become a real home for its people. He stressed the vitality and distinctive aspects of the art as being significant for Canada.[88] His statement was important for the reason that this was the first time any group of Canadian artists had declared its belief and faith in art native to the country, as well as particularizing aspects of that common faith. Colgate at this point gives his view of the Group's importance to Canadian landscape art.

> The Group supplied the invigorating and life-giving element . . . . Thus, the early twenties were to see a rebirth of a fresh, vigorous and healthful impulse in Canadian landscape painting.[89]

This common view of nature appears to have been present in Group

paintings into the 1920s. The inclusion of rhythmic decorative patterns, rich brilliant autumn colours and bold monumental shapes were indigenous to the Group style of this time. Ann Davis gives reasons for the cohesion, which explain the success of the Group and its artistic influence in the next two to three decades in Canada. She points out that the artists merged their individual artistic tendencies to contribute to the Group; the fact that they had similarities of background, age and ambitions also was a common bond. She feels background was particularly important, and in this she makes some pertinent observations.

> Background was even more important than age in linking these painters into a cohesive unit. Without exception they all had had commercial experience, although in Harris' case it was comparatively brief. Perhaps this foundation is the crux of the Group association. Commercial backgrounds gave them all rigorous and at times similar training, a knowledge of Canadian artistic traditions, participation in some Canadian painting societies, and . . . brought them into contact with each other.[90]

Davis' argument that the common goals of the Group of Seven also led to their solidarity is sound. The fact that they were all "aware of national sentiments," that they were "all anxious to capture and depict the Canadian spirit" and that they were "all quite happy to continue the Canadian tradition of landscape painting" enhanced their common goals to a marked degree. They could work well with these common interests because they were small in number and appear to have had comparatively little disagreement. Finally, with this workable group they had less difficulty getting exhibition space, whether for smaller exhibitions or for larger ones in such places as the Art

Gallery of Toronto.[91]

1924 saw the Group of Seven's success in having a number of their paintings included in the important overseas exhibition, the British Empire Exhibition at Wembley, England.[92] Although by that time they had had numerous exhibitions of their work in Canada and the United States, their work still met with a varied response, and critics continued to have mixed reactions to them. It was the success of the Wembley exhibition that changed the attitude of critics and public in Canada. Housser gives his reasons for its significance for the Group.

> . . . It was the first time that these Canadian artists had had an opportunity of exhibiting, side by side with other painters in other parts of the empire, and because their work was seen and judged by critics familiar . . . with the best modern work of Europe. . . . There was scarcely a writer who did not single out the canvases of these men and declare with conviction that in Canada alone the art of the Empire had 'taken a new turn'.[93]

The results of the Wembley show success was significant for the Group, in that their receiving approbation for paintings in a world situation, meant that their work at home would be more assured of both support and success.[94] Davis' concludes that the Group of Seven had achieved their main goal, that of identifying and expressing their major themes, and they had received international recognition.[95]

The Group of Seven began to disperse in the 1920s with several of the members going into teaching positions throughout the country. Lismer had become vice-principal of the Ontario College of Art in 1919, and no doubt it was partly through his influence that MacDonald

became an instructor there in 1921. Varley also taught there for the year of 1925-26 and then accepted a position as instructor at the Vancouver School of Decorative and Applied Arts in 1926.[96] Johnston became principal of the Winnipeg School of Art in 1921.[97] Jackson taught for one year (1924-25) at the Ontario College of Art, but since he preferred to have time to travel to western Canada and the Arctic, he did not continue instructing.[98] Harris continued to travel and sketch the Canadian landscape, spending several summers in the Rocky Mountains in the 1920s.[99] By the mid-twenties the members of the Group of Seven resided in different parts of the country, although they continued to exhibit until 1931. Through these exhibitions, slowly their work and aims became known across Canada.

In the West, Johnston became a link between the Group and Alberta through his friendship with Lars Haukaness (1864-1929), also an instructor at the Winnipeg School of Art in the early 1920s. Haukaness, a Norwegian artist who had studied under Christian Krogh (1852-1925), teacher of Edvard Munch and respected professional in his own right, would, therefore, have direct knowledge of the Scandinavian landscape traditions that were represented in the 1913 Buffalo exhibition. Through Johnston he would also become familiar with the Group of Seven's interpretation of the Canadian landscape.[100] Haukaness became the first art instructor at the Alberta Provincial Institute of Technology and Art in Calgary in 1926, and thus became a link between the roots of the Group of Seven and the art scene in Alberta in the late 1920s.[101]

In conclusion, the Group did not become cohesive without

difficulty, for the long tradition of European interpretation of the landscape created a barrier to acceptance of new ideas from Canadian artists who felt the wilderness must be painted in an expressive style. MacDonald and Harris must be credited with conveying their enthusiasm and knowledge of the 1913 Scandinavian exhibition to their fellow artists. This exhibition was a source of expressive interpretation of their own northern landscape. The resulting paintings, culminated in the Group of Seven exhibition of 1920, had several characteristic features which became recognizable as their typical landscape style. Among these, according to Nasgaard, were the emphasis on thick application of paint, the rendering in bright strong colours, the broad undulating rhythmic delineation of foreground, the emphasis of a mid-zone that extended into the distant background, the exclusion of particular detail, and the use of such wilderness motifs as twisted pines, rugged boulders, golden autumn scenery and somewhat stark winter landscapes.[102] With very few exceptions, these stressed the unspoiled northern regions uninhabited by man, and therefore excluded the human figure. Mood and intensity of light were important, reflecting the Scandinavian Symbolist influences, although the more intense colours used by the Canadians would have been derived from the Post Impressionists and Fauves. The Group landscapes reflected their trips to northern Ontario, while later works resulted from the travel by members, particularly Jackson, to the West and the Arctic, which represented new wilderness areas to be discovered and painted. While the members accepted teaching positions in the early 1920s, most of them continued to paint in the style now becoming

recognized throughout Canada. This recognition was enhanced and intensified by their role as art instructors to students who attended the Ontario College of Art, particularly those from Alberta who had no organized instruction until Haukaness in 1926 began art classes at the Provincial Institute of Technology and Art in Calgary. Through Johnston and then Haukaness, the West had first hand knowledge of the Group of Seven landscape interpretation in the 1920s. Although primarily an Eastern art movement, the influence of this group of painters spread to other parts of Canada in various ways. The next chapter will investigate the extent to which landscape painters of Alberta were affected by the Group of Seven and how this came to pass.

FOOTNOTES

Chapter I

1 Roald Nasgaard, The Mystic North: Symbolist Landscape Painting in Northern Europe and North America 1890-1940. Toronto, Buffalo, London: University of Toronto Press, 1984), p. 158.

2 Russell Harper, Painting in Canada: a History 2nd ed. (1966;rpt. Toronto and Buffalo: University of Toronto Press, 1977), p. 209.

3 Ibid., pp. 204-205.

4 Dennis Reid, A Concise History of Canadian Painting (Toronto: Oxford Press, 1973), p. 124.

5 A.Y. Jackson, A Painter's Country (Vancouver, Toronto: Clarke, Irwin and Company Ltd., 1958), p. 16.

6 Joan Murry, Impressionism in Canada (Toronto: Art Gallery of Ontario, 1974), p. 48.

7 Jackson, Painter's, p. 15.

8 M.O. Hammond, Painting and Sculpture in Canada (Toronto: Ryerson Press, 1930), pp. 6-18.

9 William Colgate, Canadian Art Its Origin and Development (Toronto: Ryerson Press, 1943), p. 36.

10 Ibid., p. 68.

11 Graham McInness, A Short History of Canadian Art (Toronto: Macmillan Co., 1939), pp. 73-74.

12 Canadian Art Club Sixth Annual Exhibition (Toronto: Art Museum of Toronto, 1913).

13 Lawren S. Harris, "The Canadian Art Club," The Year Book of Canadian Art, 1913 (London and Toronto: J.M. Dent & Sons, Ltd., 1913), pp. 213, 215.

14 Roy F. Fleming, "Royal Canadian Academy of Art," The Year Book of Canadian Art, 1913, pp. 207, 208. MacDonald's Spring Breezes High Park, 1912 (National Gallery), illustrated Duval, #39, has definite Impressionistic aspects.

15 Ibid., p. 209.

16 Paul Duval, The Tangled Garden The Art of J.E.H. MacDonald (Scarborough: Cerebrus Publishing Co. Ltd., Prentice Hall of Canada Ltd., 1978), p. 24.

17 The Year Book of Canadian Art, 1913, pp. v, vi.

18 Harper, p. 269.

19 Frederick B. Housser, A Canadian Art Movement The Story of the Group of Seven (Toronto: MacMillan Company of Canada, 1926), p. 25.

20 Duval, p. 20.

21 Ibid., pp. 16-18.

22 Nancy Robertson, "In Search of Our Native Landscape," Arts Canada, 22.5 (Nov.-Dec., 1965), p. 38.

23 Duval, p. 25.

24 Ibid., pp. 43, 44, In The Pine Shadows, Moonlight, 1912 was the first painting of MacDonald's purchased by the National Gallery of Canada. His paint application and preoccupation with sunlight and shadow show definite impressionistic aspects.

25 Jeremy Adamson, Lawren S. Harris Urban Scenes and Wilderness Landscapes 1906-1930 (Toronto: Art Gallery of Ontario, 1978), p. 22. Harris had probably seen Thiem's landscapes in a Berlin gallery in 1907, and he later met Thiem at a friend's home in Dinkelsbuhl in the summer of 1907. Thiem's philosophic ideas appear to have had an impact on Harris, for he found them disturbing yet exciting.

26 Housser, p. 36.

27 Ibid., p. 38.

28 Ibid., p. 41.

29 John A.B. McLeish, September Gale A Study of Arthur Lismer of the Group of Seven (Toronto, Vancouver: J.M. Dent & Sons (Canada) Ltd. 1955), p. 13.

30 Ibid., p. 15.

31 Housser, p. 47.

32 Jackson, Painter's, pp. 4-6.

33 Ibid., p. 13.

34 Ibid., The painting Edge of the Maple Wood is illustrated opposite p. 16. Jackson would have been exposed to Impressionism during his trip to France, and also through Morrice's work which he had seen in Montreal.

35 Ibid., p. 23.

36 Christopher Varley, F.H. Varley (Edmonton: Edmonton Art Gallery, 1981), p. 22.

37 Ibid., p. 24.

38 Ibid., p. 26.

39 Roger Boulet, The Canadian Earth Landscape Paintings By The Group of Seven (Scarborough: Cerebrus Publishing Company Ltd., Prentice Hall of Canada, Ltd. 1982), p. 37.

40 Ibid., p. 133.

41 Donald W. Buchanan, The Growth of Canadian Painting (London and Toronto: Collins 1950), p. 30.

42 Housser, pp. 60, 61.

43 Buchanan, pp. 30, 31.

44 Housser, p. 32.

45 E. Wyly Grier, "Canadian Art: A Resume," The Year Book of Canadian Art, 1913, p. 246.

46 Fergus Kyle, "The Ontario Society of Artists," The Year Book of Canadian Art, 1913, p. 185.

47 Duval, p. 47. The show was exhibited in New York, Buffalo, Toledo, Chicago, and Boston. There were 165 works by 45 artists.

48 Nasgaard, p. 161.

49 Nasgaard, p. 169. Axel Gauffin, Trans. E. Adams-Ray, "The Landscape Paintings of Prince Eugen of Sweden," Studio, December 15, 1911, pp. 173-185. The paintings of Prince Eugen, important Symbolist painter of the 1890s are illustrated in this article.

50 Reid, Concise, p. 138. See also: Nasgaard, p. 162.

51 Byron Stephenson, "The Scandinavian Exhibit," American Art News, December 14, 1912, p. 4, col. 3.

52 James Townsend, "The Scandinavian Pictures," American Art News, December 18, 1912, p. 2, col. 1.

53 Nasgaard, pp. 3, 4.

54 Ibid., p. 169. This refers to MacDonald's annotated copy of the exhibition catalogue.

55 Robert Goldwater, Symbolism, (New York: Harper and Row, 1979), pp. 4, 5. The Symbolists tried to induce a reflective mood in their paintings, and attempted to make emotion meaningful, including it in nature. Nasgaard indicates that the Northern Symbolists, unlike the French, did not combine as one movement but existed as a series of parallel developments "arising in the work of artists working in various artistic and national contexts." (Nasgaard, p. 9.)

56 Nasgaard, p. 12. An example used by the author is Edvard Munch's Melancholy, the Yellow Boat, 1891-2, (National Gallery, Oslo). This work illustrates anti-material concerns, expression of mood, and aspects of landscape which reflect the pessimism of the figure depicted.

57 Ibid., p. 8.

59 Adamson, p. 207, note 58. MacDonald gave a lecture at the Art Gallery of Toronto on April 17, 1931, where he recalled the Scandinavian exhibition of 1913.

59 Nasgaard, p. 169. Jackson would have been exposed to Post Impressionism, Fauvism and other avant garde styles in his years of training in France. As well, he had been student of Cullen. Most of the Canadian artists were very familiar with the art nouveau style, particularly those involved in commercial art. Studio exposed its readers to many artists and current trends. The issue of January, 1913, pp. 335-338, has views of snow scenes of Fjaestad's, among them being The River, which features his use of a close-up view of the water surface, a device often seen in his works. This compositional form, particularly, impressed Harris and MacDonald.

60 Ibid., pp. 78, 79 and 169.

61 R.H. Hubbard, The Development of Canadian Art, (Ottawa: National Gallery of Canada, 1963), p. 88, illustration 150. This is a view of Fjaestad's Ripples, known to be in the Scandinavian exhibition, No. 15. Leaves in the Brook is illustrated in Duval, number 115.

62 Nasgaard, pp. 78, 79, and 169 indicates that Fjaestad uses muted colours.

63 Ibid., p. 172, illustration 109. Nasgaard, p. 170 makes reference to MacDonald's 1931 lecture in which he recalled the "finely harmonized pinks and purples and blues and cream yellows of Fjaestad's snows."

64 Ibid., p. 115, illustration 74. This work was in the Buffalo exhibition (Nasgaard, p. 171).

65 Ibid., p. 174.

66 Ibid., p. 108, illustration 69.

67 Ibid., p. 176, illustration 114. Adamson expresses the view that the dramatic change which is first found in this work of Harris' is attributed to his deeper involvement in theosophy and mysticism (Adamson, p. 126). He does not indicate any influence from the Scandinavian exhibition here.

68 Duval, p. 52.

69 Nasgaard, p. 164.

70 Ibid., p. 164.

71 Ibid., p. 178. Fjaestad's paintings were illustrated in Studio, January, 1913, pp. 335-338, and in the edition of March, 1913, p. 108.

72 Nasgaard, p. 177, illustration 115.

73 Boulet, Canadian Earth, p. 211.

74 William Ritschel, "The Fallen Comrade," Studio, April 15, 1913, p. 254 illustrates the Romantic lone tree motif.
Nasgaard, p. 184. This is a reference to such early 19th century Romantic painters as Caspar Friedrich and Thomas Fearnley, where the symbolically isolated weather-beaten tree was important in their paintings.

75 McLeish, pp. 56-66.

76 Boulet, Canadian Earth, p. 149.

77 Nasgaard, pp. 185-188. It is of interest to note that Varley's Stormy Weather Georgian Bay, c.1920, National Gallery of Canada (illustrated in Boulet, Canadian Earth, p. 219) and Carmichael's Autumn Hillside, 1920, Art Gallery of Ontario (Nasgaard, p. 187, illustration 123) have indirect influences of the Scandinavian painters, but mostly in the mood and grandeur expressed.

78 McLeish, p. 76.

79 Jackson, A.Y., "Lawren Harris A Biographical Sketch," Lawren Harris Paintings 1910-1948 (Toronto: Art Gallery of Toronto, 1948), p. 7.

80 Duval, p. 48. Reference to MacDonald's lecture at Art Gallery of Toronto, April 17, 1931.

81 Adamson, p. 44. Harris gave a talk entitled The Group of Seven in the Vancouver Art Gallery, April, 1954.

82 Duval, p. 28.

83 Jackson, Painter's, pp. 23-25.

84 Housser, p. 94.

85 Ibid., p. 94.

86 Graham McInness, Canadian Art (Toronto: The MacMillan Company of Canada, Lt., 1950) pp. 55-57.

87 Boulet, Canadian Earth, p. 25.

88 Colgate, pp. 82, 83.

89 Ibid., p. 84.

90 Ann Davis, An Apprehended Vision: The Philosophy of the Group of Seven (Toronto: York University, 1973) Ph.D. dissertation, p. 100.

91 Ibid., pp. 102-104.

92 A Portfolio of Pictures (London: British Empire Exhibition, 1924), Contains illustrations of Thomson's Northern River, Johnston's Northern Night, Lismer's September Gale, Jackson's Winter Georgian Bay, Carmichael's An Autumn Hillside.

93 Housser, pp. 207, 208.

94 Leonard Richmond, "A Portfolio of Drawings by Members of the Group of Seven," Studio, April 1926, pp. 244-247.

Publications of Group drawings in this edition of Studio ensured further acclaim for the artists. Also, the fact, as noted by Richmond, that these drawings were being produced as prints meant that a larger audience would be able to view the works.

95 Davis, p. 110.

96 Duval, p. 139. This refers to MacDonald's appointment at

the Ontario College of Art. Varley, F.H. Varley, p. 190 has information on Varley's teaching.

97 Marilyn Baker, The Winnipeg School of Art The Early Years (Winnipeg: University of Manitoba, 1984), p. 44.

98 Jackson, Painter's, pp. 76, 89, 93.

99 Lawren Harris, p. 37.

100 Baker, p. 51.

101 Frank Simon, History of the Alberta Provincial Institute of Technology and Art (University of Calgary, 1962) Master's Thesis, p. 153. See also Helen Collinson, "Lars Haukaness Artist and Instructor," Alberta History, Fall/Winter 1984, pp. 11-19.

102 Nasgaard, pp. 164, 178-188.

Chapter II

## THE FIRST THREE DECADES

The Alberta landscape has been a source of inspiration for artists since the middle of the 19th century. Although the first artists may have been more interested in documenting and recording the western landscape than conveying emotional reactions to its vast spaces, it is to them that we are indebted for the first visual impressions of this province. The arrival of the railway not only opened up the country to exploration and settlement but also made the rich pictorial sources of mountains and prairies available to painters interested in exploring the artistic possibilities of this new land. The resulting monumental works, commissioned by the railway in 1885 and intended primarily for an eastern Canadian audience, concentrated mostly on the grandeur of the Rocky Mountains rather than on the less dramatic prairies. With the completion of the railways and the consequent influx of settlers at the beginning of the present century, Alberta developed a stable population and rapidly expanding urban centres. Now the landscape was interpreted by new residents, some of whom had received training in Europe or in the larger North American cities. Although the majority of them were untrained amateurs, and therefore not bound by artistic conventions, many of the painters of this new province attempted to interpret the landscape as faithfully as possible. By the third decade of the 20th century the Alberta public was becoming aware of the eastern Canadian art scene,

now dominated by the Group of Seven. Information about this prevailing style of art was conveyed through exhibitions sponsored by the University of Alberta, museum groups, art organizations, and others interested in public art education. The acceptance of the Canadian-inspired style of the Group of Seven, with its emphasis on the nationalistic interpretation of the land, in turn inspired awareness of the variations in the Alberta landscape. By the end of the 1920s, a new generation of artists in the province was conscious of the importance of art training. Students such as Marion Mackay (Nicoll) (1909-1985) and Gwen Hutton (Lamont) (b. 1909) from Calgary, Annora Brown (b. 1899) from Fort Macleod, and Euphemia McNaught (b. 1901) from the Peace River, studied in the late 1920s at the Ontario College of Art in Toronto. Others such as Maxwell Bates (1906-1980), Harry Hunt (1888-1970), and William Stevenson (1905-1966) took instruction at the Provincial Institute of Technology and Art in Calgary, originally under the direction of Norwegian trained Lars Haukaness.

Alberta's two largest cities, Edmonton and Calgary, have remained the two areas of focus on art activity in the province. Other centres such as Banff, Medicine Hat, Lethbridge and Grande Prairie have had stages of artistic energy at various periods in the first half of the century. For ease of consideration, such areas as Edmonton and Grande Prairie will be designated as the northern Alberta region and Calgary, the centres of Banff, Medicine Hat, and Lethbridge will be referred to as the southern Alberta area. Although both the northern and southern regions had some art activities and

organizations throughout the early years, the southern region developed structured courses in art at the Calgary Provincial Institute of Technology and Art at an earlier period than the northern region which did not establish a Fine Arts department at the University of Alberta in Edmonton until 1946.[1] Therefore, for purposes of convenience, the southern region will be dealt with first, after which the northern region's artistic development will be considered.

The completion of the railway to Alberta in 1885 meant that travellers could make the trip to Alberta and return to eastern Canada in one summer. William Van Horne, president of the Canadian Pacific Railway and an interested art collector, attempted not only to foster his railway business but also to promote the West, commissioning well-known Canadian artists to paint the Rocky Mountains. The result was that in the last part of the 19th century professional painters spent summers in the West depicting the grandeur of the Rockies. Because most of the artists involved were either British-trained or influenced, their interpretations followed the precepts of English 19th century romantic painting which emphasized the aesthetic concepts of Gilpin and Burke. Consequently, their compositions included references to Gilpin's Picturesque in their visual effects: i.e. roughness of texture, irregularity, and variation in aspects of mountain landscape as well as interplay of light and shade. Burkian theories on the Sublime and the Beautiful were reflected in the artists' attempts to portray the awe-inspiring vastness of the Canadian Rockies in their canvases.[2]

Lucius O'Brien (1832-1899), an influential member of the Royal Canadian Academy, was instrumental in increasing the awareness of Canadians for their country's potential. Like other artists of his time, O'Brien was eager to accept the C.P.R. commissions to paint the West, but it was not until his second trip in 1887 that the artist discovered the Rocky Mountains around Banff. One of his letters written to a Toronto friend and later published in The Globe, describes his reaction to this part of the country and contrasts his reactions to the Selkirks in a trip he made the previous summer:

> The aspect and sentiment of the scenery is as different from the stern majesty of the Selkirks as it is possible to conceive. The mountains are as high, but the valley is wider, and they stand off to be admired instead of towering over one's head. There is no want of grandeur, but one is filled with a sense of beauty rather than of awe.[3]

O'Brien's painting, reflecting his interpretation of the expansive valleys and distant mountains looming in the background, has a clarity that is appropriate to the Alberta landscape.[4]

Marmaduke Matthews (1837-1913), British trained painter who spent several summers in the 1880s painting the scenery along the railway in the West, rendered his watercolours in a carefully painted, somewhat romantic style. The contrast of his carefully built-up foregrounds and the more translucent shapes of mountains in the backgrounds gives further emphasis to the 19th century romantic conventions of landscape interpretation with concentration on the power and beauty of nature as revealed in the mountain landscape.[5]

F.M. Bell-Smith (1846-1923), also British trained, made numerous

trips west, the first one in 1887. His paintings of the Rockies are reminiscent of the soft romantic moods of the English landscape, yet he is successful in portraying the solidity of the mountains and the effect of light on them.[6]

Thomas Mower Martin (1838-1934), relatively self taught, was included in the second railway painting trip to the West in 1887. His paintings are comprised of carefully arranged forms, progressing easily from foreground to background mountains and sky. In both his oils and watercolours, Martin conveys the power and grandeur of the Rocky Mountain landscape.[7]

It must be noted that these early professional artists who visited the West were commissioned by the Canadian Pacific Railway to paint works that could be used by the railway for purposes of advertising or for the encouragement of settlement in western Canada. Many of the artists made several trips to the West but none was interested in settling there. As Render indicates, their paintings were the first to popularize the region, rather than simply recording it. Therefore, this work stimulated an appreciation and interest in this new part of Canada.[8]

Alberta in the early 1880s was still very sparsely populated. Calgary, a hamlet of 75 people, rapidly became established as an important centre once the railway arrived in 1883.[9] Calgary's first newspaper, the Calgary Herald, began publication in 1883, and has recorded the activities and events of that city down to the present day.[10] It is not surprising that few settlers placed the painting of their new environment as a high priority in the last part of the

19th century and the first decade of the 20th. Some of the more affluent would have paintings in their homes but the majority of such works would have been European in style and inspiration, and therefore more valued than any work depicting a barren western landscape, which had no precedent. Jim Nicoll (b. 1892) refers to the first decade of this century as being unproductive as far as art in the schools was concerned, and he emphasizes the absence of any public galleries in Calgary. He refers to the Edwardian collections of the more wealthy Calgarians, but at the same time indicates that not many of the city's populace ever saw such collections.[11]

The only place that early Calgary artists could display their work in the first decade of the century was the Calgary Agricultural Exhibition, which had been held more or less annually since 1886.[12] The exhibition of 1909 had a fine arts exhibition which included prizes for both original and copy work in the landscape section.[13] The same exhibition did have a display of paintings of both European and Canadian artists. It is to the credit of the exhibition board that it considered an exhibition of this calibre important to bring to Calgary. It is also a credit to both the city's newspapers, the Herald and the Albertan, that they made a concerted effort to make Calgarians aware of the opportunity presented to them. Although the Hague school was well represented in the exhibition, Canadian artists of stature were also included, such as Brymner, Clarence Gagnon (1881-1942), and Bell-Smith. Titles of the works are unknown, but it is possible that there may have even been views of Alberta's Rockies among Bell-Smith's paintings. Certainly the reporter not only refers

to the artists included, but also encourages the public to view the "splendid paintings."[14]

The first official Calgary Stampede in 1912 featured an exhibition of the paintings of the American cowboy artist, Charles Russell (1884-1926). The reviewer comments that this is a "magnificent exhibition" and remarks on Russell's "fine technique.""[15]

Art supervisor, E. Brooker, may be credited with recognizing the value of fostering art education in the Calgary public schools and persuading a Mr. Chisholm of Crossfield to lend his "valuable collection" of paintings which included works by Lord Leighton (1830-1896). Brooker's statement concerning the interest in art in Calgary reflects his concern. "Art is comparatively rare in this west. The interest is confined within a comparatively small circle."[16]

The school exhibition may have been the impetus needed for the formation of the Arts Association of Calgary later in 1911. The city-owned newly opened Carnegie Library and a local high school were offered as meeting places and studios for the new association.[17] A Calgary citizen, Mrs. Roland Winter, appears to have been a driving force behind the Calgary Art Association with its ambitious plans for encouraging art in a new city. Short term proposals included the plans for classes in painting, both oil and watercolours, drawing, and china painting, formation of sketching groups to encourage artists to depict the city and its surroundings, and setting up loan exhibitions consisting of locally owned original works of art. Long term plans

included the establishment of a city museum and art gallery, and to that end, a yearly purchase of the work of "an artist of repute" for the purpose of setting up a permanent art collection.[18]

The Art Association appears to have set up an ambitious program in its first year, with lectures and papers being given at monthly meetings, and art classes being held afternoons and evenings in the public library. Plans were set up for holding the city's first public art display with a show of the paintings and pastels of a Canadian artist, Mary Ritter Hamilton (1873-1954).[19] While the exhibition, held late in 1912, appears to have been primarily of eastern Canadian and European views, a few works did depict Morley and its Indians as subjects, thus indicating the artist's interest in some aspects of the Alberta scene.[20] After an active first year, the Art Association's enthusiasm must have declined, for there is no reference to its activities in either city newspaper during the entire year of 1913 or into early 1914. However, it may have been a catalyst for other city art activities.

The Women's Canadian Club of Calgary seems to have been interested in cultural as well as community affairs in the early part of the century, for it sponsored a lecture on the state of the arts in Canada. Margaret Fairbairn, on the editorial staff of the Toronto Star, spoke to a Calgary audience, and emphasized the potential for growth in the arts:

> Canada is a vast new country. . . . It requires time for people to amalgamate. . . . Some artists have developed and there are sure to be more.[21]

While her speech reflected the prevailing interest in the Dutch school of landscape painting, and referred to Homer Watson as being in the "very front rank," she did include Bell-Smith and Cullen in her list of important artists.

Mount Royal College opened in Calgary in 1911, and while it was touted as a further educational source for the arts, it did not include the visual arts for some time. Although the stated intentions to make the college "national in scope" and "one of the assets of city and province" would indicate a strong interest in educational topics, the "arts" seems to have been confined almost entirely to that of music.[22] It is of interest to note the predominant part that music played in the cultural interest of Calgary in the first three decades of the century. This predominance is clearly reflected in the quantity of space devoted to musical activities in both the city's daily newspapers. The visual arts were reported usually very briefly, and consigned to the women's page, reinforcing the pioneer attitude that paintings were of interest to women to a much greater degree than to men.

Alberta's Rocky Mountains and foothills continued to attract professional artists in the early part of the century. An American painter, Leonard Davis (1864-1938), had an exhibition of his paintings of his summer's trip to the Rockies in 1917. Sponsored by the Calgary branch of the Canadian Alpine Club, the exhibition was reviewed in glowing terms by a city newspaper reporter:

> This exhibition cannot fail to bring home to the viewer the immense value . . . of this magnificent asset lying at our

> very doors. Each picture is filled with sympathy and understanding, with excellent expression of color effect, purity of atmosphere and sublime grandeur.[23]

While the reporter is uncritical and effusive, it may be stated that Davis not only exhibited his work but also gave a public lecture in which he stressed the importance of children studying art, and emphasized the way a city or community expressed its concerns for the arts through its museums and its works of art.[24] Davis, like many other artists who visited Alberta in the early part of the century, concentrated on the scenery of the mountains. He recognized the artistic possibilities of the prairie landscape, and conveyed the feeling of the immensity of sky and prairie wheat field in a work of 1918.[25]

* * *

It is important at this point to examine the early artistic activities of the northern area of Alberta, involving mainly Edmonton, during the first decades of its existence. As in Calgary, the hardship of pioneer life placed the establisment of the arts in a somewhat secondary position. However, the interest in crafts was acknowledged as early as 1879, when the first agricultural exhibition had a section for women and prizes were given for handicrafts.[26]

The Edmonton Bulletin, the first newspaper to be published in Alberta, began in 1880 reporting local activities of the area.[27] There are brief accounts of fall fairs in the last two decades of the 19th century with little or no reference to any type of art or craft

being exhibited. However, the 1899 exhibition had definite guidelines set down, and these included the arts becoming part of the exhibitions.[28] In fact, in the first decade of the 20th century there are records of prizes being given for watercolour and oil painting, drawing, and painting on china.[29]

A collection which would not be seen by any except Edmonton's elite was evidently owned by John McDougall, and while there is no indication as to the extent of the collection, it does imply a certain artistic knowledge and interest by individuals in Edmonton in the early years of this century.[30]

Encouragement for the fine arts was fostered by the "magnificent art gallery" installed in the new manufacturer's building at the 1913 Edmonton Exhibition. The Edmonton Bulletin reporter expresses satisfaction with the exhibit, and the fact that the "real estate fever and the mad rush for gold" has not "overshadowed the love of fine arts" in the city.[31] The Edmonton Journal reporter expresses approval of the "splendid loan of pictures" but is critical of the lighting used for the exhibit.[32] The works that seemed to attract the attention of both writers appeared to be British paintings with their atmosphere and use of colour.

The credit for suggesting the summer exhibit of 60 paintings appears due to Dr. Henry Marshall Tory of the new University of Alberta who designated a Professor James Adam to make the necessary arrangements with the Exhibition board.[33]

The first art organization appears to have been founded in late 1914, by Ralph Hedley, art supervisor in the public schools, and a

number of school teachers who "felt the need of instruction" and also felt the need to further their knowledge of art history. Courses in art instruction given at one of the city schools were attended not only by about 70 teachers, but also others who were interested.[34] The association appears to have been active, for a 1915 exhibition in a city school included paintings in oils and watercolours, by local artists and by city school students.[35] A 1918 Art Association exhibition held in MacKay Avenue School is referred to as including art from eastern Canada and the United States, as well as the local school exhibition of arts and crafts.[36] Reported to be a "great improvement and advance over the two previous exhibitions," this show is recorded as having the works of two artists who were active in Edmonton art circles for an extended length of time. William Johnstone (d. 1927) had a studio in the city and is referred to as being in the "professional class."[37] Florence Mortimer (1885-1959), who had studied at an art school in Bath, England, lived in the Peace River region and was included in this exhibition. Later she contributed as an art teacher in Edmonton after she moved to the city in the 1920s.[38]

After the Group of Seven officially were formed and held their first exhibition in 1920, they circulated their work in displays throughout the country. It is evident that Professor Adam was aware of the Group's work, and with the sponsorship of the University Women's Club, was successful in bringing an exhibition to Edmonton in 1921. Convocation Hall at the University was available for the display of paintings which featured landscapes by the Group of Seven

and work by other Canadian artists. Professor Adam encouraged the Edmonton public to compare the Group works to those paintings representing the established mode of Canadian art, represented in European-inspired works loaned by city collectors.[39] The reports of the exhibition indicate a favourable attitude toward the Group, with special reference made to their use of colour. The Edmonton public would have an opportunity to see in MacDonald's Leaves in the Brook, 1919, (McMichael Canadian Collection), "the very vividness of which gives a feeling of freshness and spontaneity characteristic of Canadian scenery."[40] Works by Jackson, Lismer, and Thomson also received favourable comments, although the report does not go into these works in any depth.

A further indication of the interest and support generated by the exhibition was evident when the Edmonton Art Association included the same works in their exhibition later in the month. Again the reference to the Group paintings is favourable:

> A group of seven Toronto painters have loaned a fine lot of paintings for the occasion . . . . In addition . . . is a set of wood cut blocks by Mr. Phillips of Winnipeg, who has been a pioneer in the revival of this work in Canada.[41]

By 1923, an exhibition of paintings by the Group of Seven, again in Convocation Hall, provoked more thoughtful comments by a writer in The Trail. John T. Jones, Professor of English, comments with insight into the importance of this new style of Canadian art:

> Now when the spectator looked at the more conventional pictures, they seemed a little flatter than before, and the impressionistic paintings pulled him with a strong tug.

> . . . Whether he liked them or not, he felt that in these were freedom, strength, freshness. Some delighted; others disgusted him; but all made him think.
>
> . . . Thinking people applaud the impressionist movement in Canadian painting, for so long as Canadian painting remained imitative it remained lifeless. We are the heirs of a long tradition of beauty in Canadian art, but it is not our beauty; we can admire it and be influenced by it, but we cannot create it. We may get the colour and the form, but not the living spirit, for the simple reason that our spirit . . . cannot be the spirit of other lands and other times. . . . . Canadians have wanted a national art. . . . Canadian art is alive. . . . We must not be afraid of it; we must give it a chance.[42]

While the Edmonton Art Association had served the community and the city schools as an inspiration and exhibiting medium, there appeared a need for a more tightly organized group for both professional and amateur artists. The aims and purpose of the Edmonton Art Club, formed in 1921, were comprised of three main parts; developing a greater appreciation of the fine arts, elevating the level of local artistic effort, and holding exhibitions of original work.[43] Criticism of members' work by a group of fellow artists became an important aspect of their meetings, giving the mainly amateur members some constructive, although usually not too critical, direction.[44]

The first exhibition of the Club's work in 1922 was fairly typical of the annual exhibitions of the 1920s. Held in the Board of Trade rooms, in the Macleod Building, club members attempted to interest the public in their work and the fine arts. Local store owners appear to have been interested in encouraging the artists by allowing them to display their paintings in the store windows as an

advertisement for the exhibition. While there are no examples of the first works available, the newspaper reviewer appears somewhat critical, commenting on "the great deal of work before a certain crudity is eliminated." The subjects of the paintings by such members as William Johnstone, Dr. H.E. Bulyea (1873-1976), and Robert Campbell (1884-1967) would indicate interest in depicting local landscapes.[45]

The Art Club invited lecturers to their members' meetings, one of whom was a Rev. J. McCartney Wilson of Calgary. The report of his lecture indicates he was respected as an authority on the topic of modern art and his remarks show a definite bias that is reported without comment by the reviewer. While McCartney Wilson does not refer to the Group of Seven, he does indicate his prejudices regarding most 20th century styles. He refers to "the terrible experiments that will not live except to assure us that there is no road that way along which art may develop and the present tendency is to return to a more even balance." His remarks appear to have been accepted wholeheartedly by club members and reporters.[46]

It is important to note the genuine interest and concern shown by Edmonton Art Club members when proposals for the establishment of a city museum of arts were discussed. Their joining with members of the Art Association and the Edmonton Historical Society into researching the possibilities resulted in the incorporation of the Edmonton Museum of Arts in 1924, with its first location the Edmonton Public Library (now destroyed).[47] The executive committee of the board of the new Museum appears to have been favourably inclined toward the Group of Seven, for they entertained Varley who was visiting the city

professionally.[48] A newspaper article indicated that museum members welcomed Varley's explaining the aims of the Group as "not looking to older schools of art" and citing:

> countries such as Scandinavia and Canada, where precedent had not tied the outlook of its students, and where the realization of the thing seen could set forth in a new way that could be convincing by its sincerity.[49]

The Museum's curator, Mrs. Maude Bowman, is credited with encouraging important artistic activities and developing awareness of noted galleries and art organizations, in Canada as well as in the United States. She felt it important to travel to major centres to arrange for exhibitions for the museum, and keep current of artistic trends.[50]

The Group of Seven works were an important part of the Edmonton Museum of Art exhibitions throughout the 1920s. Some of the reviews indicate a certain amount of artistic awareness, others show less knowledge of an artist's purpose, but almost all express admiration for this now firmly established group of painters. During the decade, the National Gallery in Ottawa generously loaned works to the museum in Edmonton, as well as to other galleries throughout Canada. Annual exhibitions usually included National Gallery loans of Group paintings, and local collectors generously made their holdings of the now established group of painters available to the public.[51] A review of the 1927 exhibition in the public library refers to Lismer's works as having "a decided charm," while the woodcuts by W.J. Phillips (1884-1963) are described as possessing "exquisite colouring."[52]

However, there appear to have been some who did not accept the art of the Group of Seven as wholeheartedly. A 1926 lecture by Edmonton Art Club member Gordon Sinclair (1889-1980) at a club meeting would indicate he had serious reservations. He referred to the "'stunt value' of their work," and felt that the Group artists would "return to the less revolutionary forms of art." He did state that "the business methods and scientific salesmanship of the Group of Seven were well worthy the emulation of the Art Club." The minutes of the meeting indicate a certain acceptance by the Edmonton Art Club members.[53]

On the other hand, another Art Club member, Major F.H. Norbury (1871-1965), was somewhat more favourably inclined toward the Group, as indicated in his review of the Museum's 1928 exhibition in its new quarters in the Civic Block. He does emphasize the visual as well as the numerical domination of the Group works in the show, and although he does not specify, he indicates "the influence of the Group is plainly observable in a number of pictures not by them." He also displays a certain knowledge and understanding of the basic aspects of the Group style:

> Let it be clearly understood that these productions involve nothing whatever of ignorance or incompetence; they are all the deliberate actions of artists who understood the technique of their art, the use and blending of colour, the drawing of form, the composition of parts and the ability, more or less successful, to express themselves by material means.[54]

His description of Harris' Afternoon Sun, 1924, (National Gallery of Canada), is thoughtful and observant.

> . . . The effect is given of a dazzling splash of sunlight across a bay that is margined by hills and has a wooded island in it. The colour scheme necessary to arrive at this brillance of light and the subduing of any unnecessary detail in the landscape reveals a masterly knowledge and reserve of power. In every way it must be regarded as a success: it has beauty, colour and the joy of life.

Jackson is a favorite. Norbury refers to his "colour contrasts and combinations," his "largeness of mass and simplicity of expression." Norbury does criticize some of the Group's landscapes for being "much cut up into outlined patches that are unrestful and fussy."

The same exhibition was reviewed in the Edmonton Bulletin with a slightly more critical attitude toward the Group:

> The work of the Group of Seven is undoubtedly the most interesting, if not wholly conceded to be the most beautiful exhibit shown.[55]

However, the reviewer does point out some aspects of the works that are pleasing, referring to Jackson "at his best with a flare of colour," to Harris' loan of his genius for light and shade in Afternoon Sun, Lake Superior, and to Lismer's "strange colour combinations."

Mrs. Eric Brown, wife of Canada's National Gallery director, spoke in the city in 1927. She commended the Museum of Arts for the "fine collecting undertaken and for the valuable permanent collection being amassed."[56]

The Museum did begin to establish a permanent collection soon after its incorporation. Its first painting, Welsh Hills by the 19th century artist Robert Gallon was presented by the Fine Arts

Commission, Local Council of Women, and displays traditional realism in the soft European landscape style.[57] The Edmonton Art Club's donation to the collection was the Alban Cartmell (1871-1957) painting, Prairie Trails. While traditional in style and somewhat indecisive in the distant views of the scene, Cartmell has caught some of the chill of an Alberta winter in his landscape.[58] Museum purchases of works by such Alberta-based painters as Carl Rungius (1869-1959), and purchases and donations of Group of Seven paintings, as well as works by W.J. Phillips, resulted in the permanent collection being comprised of some solid and valuable works by the end of the 1920s.[59]

Calgary received the benefit of Professor Adams' foresight in introducing the new Group of Seven paintings to Alberta in 1921, for the Calgary Local Council of Women's group sponsored the works that had been shown in Convocation Hall in Edmonton. The exhibit, held in the public library, was reviewed prior to the opening of the exhibition, and prepared the public for this new style of art they were to view. The reports from both of the city's newspapers are well written, and fairly scholarly. The reviewer in the Herald explains some of the aims of the Group:

> Those familiar with the Royal Canadian Academy and the Ontario Society of Artists will recognize in these works a new and vigorous conception of landscape art strangely out of harmony with academic ideas.
>
> . . . The Group of Seven seeks to break from such traditions. They claim that climate and atmosphere give a distinctive quality to the Canadian landscape and that these must be expressed in a distinctive way.[60]

Jackson is quoted as a spokesman for the Group in a later edition of the same newspaper:

> We felt that there was a rich field for landscape motives in the north country and . . . treated our subjects with the freedom of the decorative designer just as the Swedes had done. We tried to emphasize colour, line, and pattern even if need be at the sacrifice of atmospheric qualities.[61]

The National Gallery of Canada contributed to public education and awareness by generous long-term loans of its collections. It is to the credit of the Calgary Women's Canadian Club that it filled a void left by the Calgary Art Association and in 1922 sponsored a year-long exhibition of primarily Canadian and British art loaned by the National Gallery. No doubt because of the length of the show's duration, it was not feasible to include any Group works in this exhibition. Again, the news reporter fulfilled the role of notifying the public of an educational opportunity by emphasizing the importance of viewing the paintings, stressing the chance to "study some of the finest works of art of which our Dominion is in possession."[62]

The Calgary Exhibition and Stampede continued to give local artists an opportunity to exhibit their work each summer, and it was also a sponsor for more important shows, such as the 1926 loan of 30 pictures from the Metropolitan Museum of Art in New York. The lengthy review by L.M. Winter reveals a knowledge of both artists and subjects that is more sophisticated than the average newspaper reviews of the 1920s. While all the paintings appear to have been traditional in subject and style, the review and the exhibition would have been

valuable in an educational as well as an artistic sense for Calgarians.[63]

The Royal Canadian Academy loan of paintings in 1926 brought the Group of Seven again to the attention of Calgary and southern Alberta. As before, L.M. Winter reviews the exhibition, but this time in a somewhat less scholarly manner. She refers to the Group of Seven as a "gallant band of Canadian painters who have laboured valiantly and successfully to bring forward the wonderful character of their country." She describes the works as having "suggestion and power not observable in any other landscape with which we are familiar." Her references to "marvellous scenic effects," "remarkable virility," and "alluring painting" tend to be somewhat effusive. Clearly, Mrs. Winter felt less at ease with the Group style than she did with the more traditional works.[64]

The founding of the Calgary Art Club in 1922 re-affirmed a more serious purpose by the city's artists to "promote interest in all branches of art."[65] Throughout the 1920s the Art Club undertook to promote exhibitions as well as give as many opportunities as possible for its artists to raise the standards of their own work.

The Rocky Mountains continued to attract professional artists who were often sponsored by the Calgary Art Club or encouraged by attendance of Club members at exhibitions and visiting artists' lectures. Among such visiting artists was Norwegian-trained Lars Haukaness, whose summer in the mountains produced "fine paintings of the Canadian Rockies" and resulted in a Calgary exhibition in 1926.[66] It would be fair to conclude that Art Club members saw this

exhibition for when Haukaness was appointed a half-time instructor at the Alberta Provincial Institute of Technology and Art that fall, they not only wished to have him as teacher for an evening class but also guaranteed him a certain number of students.[67] Haukaness, in fact, became the head of a revived art department at the Institute, which did have a nucleus of an art department for one year after it opened in 1916. Courses for art teachers were re-established in 1921, but not as a separate department, and it was not until 1927 that Haukaness was invited to set up an art department on a full-time basis.[68] Haukaness was in charge of the Institute's regular two-year day-classes in art instruction, with courses in oil and watercolour painting, drawing, design, and commercial art. That the enrollment of full-time students rose from two in the first term to 13 in the second term is an indication that an art department in a recognized institution was filling a need in a city that was becoming more appreciative of the visual arts.[69]

Haukaness must be recognized as a positive influence on his students. His awareness of the European avant-garde was probably fostered through his friend and teacher, Christian Krogh, for his own style had characteristics of Impressionism as well as naturalism. The years that he spent in Chicago, and a later visit in 1927, must have been stimulating, for there is little doubt that it was through his encouragement that his evening students, Maxwell Bates and William Stevenson, saw the Post-Impressionism exhibition at the Art Institute of Chicago in 1929.[70]

Calgary saw the formation of another art-related group with the

organization of a Women's Arts and Crafts Club in 1927. The first speaker, Mrs. Eric Brown, was highly publicized in both city newspapers. Her presentation, accompanied by lantern slides of European and Canadian painters, included such artists as Jackson and Thomson, whose works by now were known to Calgary audiences. She expressed the view that the abundance of artistic talent in Canada only needed encouragement to aid in its development.[71] A later talk to school pupils stressed aspects of the Group of Seven style:

> The vastness, ruggedness, and clear atmosphere found throughout this country demanded a new technique to express it. This explained the phases of the new art.[72]

The new Calgary Museum, established in 1928, settled into quarters in the Commercial High School Building.[73] An indication of the acceptance of the Group of Seven in Calgary at this point in time was the fact that for the official opening of the Museum, there was an exhibition of Group paintings. Haukaness, head of the art department at the Institute, implied the still prevailing opposition to the Group, but he clearly pointed out that the Scandinavian artists had influenced the Group of Seven.

> These artists . . . are in spirit in opposition to the influence prevailing in the work of other Canadian artists prior to the group's inception. Some of the group were greatly influenced by an exhibition of Scandinavian art shown in Buffalo in 1913. Modern movements such as those influenced by Cezanne and Matisse are shown in their work . . . .
>
> The style they represent is expressive of the modernist movement, and the artists have experienced in many ways a reception similar to that accorded the pioneers in the modernistic school. But whether art critics agree on their

> appreciation of this work it is certain they portray a true spirit of the Canadian scene in a way which has not been done before.[74]

Haukaness' statements are interesting in that they were made by an artist thoroughly familiar with Scandinavian art, who was a friend of Johnston's and clearly sympathetic to the intent of the Group of Seven. Yet he was able to see that their use of colour had a strong affinity to the brilliant hues that were typical of the Fauves, and especially in the art of Matisse.

By 1930, Calgary collectors were including paintings by the Group of Seven in their purchases and the Calgary public had an opportunity to see these and work by other Canadian artists in an exhibition in Penley's Academy. The hope of eventually establishing an art gallery with such works was one indication that this concept was still important to Calgarians. The reviewer of this exhibition, referring to the Group, emphasizes the fact that "no Canadian exhibit would be without this original and virile group." The writer mentions "a typical Jackson product filled with delightful surprises in colour notes," and refers to Harris' "characteristic directness of expression," and MacDonald's "highly developed sense of design." Clearly, the writer shows some familiarity and understanding of the Group by the end of the decade.[75]

It is clear that by the end of the 1920s, both the northern and southern regions of Alberta did have more direct knowledge of the paintings by the Group of Seven, although personal contact with individual members of the Group of Seven had not been established in

spite of the fact that they came to the Rocky Mountains to paint. During the years 1924 to 1930, Jackson, Lismer, Harris, and MacDonald sketched and painted in the Rockies at one time or another. Jackson and Lismer did not become enthusiastic about this part of Alberta, but Harris and MacDonald spent several summers interpreting the mountains in their own style. Since they visited both Banff and Jasper at various times, the two regions will be considered as one unit, for purposes of clarity. Jackson had visited the Jasper area in 1914 and again in 1924, but concluded that "mountains were not in his line."[76] Varley visited Alberta in 1924, to paint several portraits. Apparently he did not paint the Rockies, although he may have visited Banff briefly.[77] Of the Group, it was MacDonald and Harris that appeared to be drawn to the mountains, for both returned for several years. Lismer made one trip to the Rockies, spending part of the summer of 1928 at Moraine Lake and Lake O'Hara. Although he felt the power of the mountain scenery, he was not fascinated by it, and did not return.[78]

MacDonald's first visit in 1924 was the beginning of a deep affection for the Rockies that increased with each visit over the next seven summers. The peace and joy that he felt in this magnificent environment were reflected in his paintings. However, as Duval points out, MacDonald found he had to adjust his palette and style of painting when he painted in the mountains:

> Forms, atmosphere, colour were all new, and a source of constant surprise to him. . . . it was the new colours that intrigued MacDonald from the beginning.[79]

Rain in the Mountains, c. 1924, (Art Gallery of Hamilton) reflects Macdonald's palette of soft greens, pinks, blues and flat paint application. This work sets the tone for all his mountain work. His spatial divisions of the foreground, a lake in mid-zone, and a mountain background are clear and almost brittle. The title is almost negated by the total stillness of the painting, yet the artist clearly conveys the monumentality and power of his subject.[80]

That MacDonald continued to use soft tones of purples, pinks, mauves, blues and soft greens in his mountain paintings is apparent in his later work of the 1920s. In Lake O'Hara-Late Afternoon, 1928, his smooth technique, and lack of detail in his definition of towering mountains in the background, with the lake and trees in the foreground reflects the artist's vision of the Rockies.[81]

Unlike Jackson, Harris found the 1924 trip to Jasper stimulating. His work Maligne Lake, Jasper Park, 1924, (National Gallery of Canada) is commented on by Nasgaard:

> Harris had already laid the foundations for a severely reductive and abstracted style in his paintings from the north shore of Lake Superior, which he discovered in 1921.
>
> . . . In Maligne Lake, Jasper Park he has gone even further in stripping the subject matter of a sense of its locale and its material texture. The mountain subject matter has been reduced to a series of simplified angular planes, perfectly mirrored in the water of the lake, and transformed into flattened triangles centred on a horizontal axis, and interpenetrating and interlocking across a vertical axis running down the centre of the painting.[82]

Harris' long-term interest in theosophy, already mentioned by Adamson, comes to fruition and is reflected in his Rocky Mountain works. He

credits the artist's increasing absorption in intellectual mysticism to his joining the Toronto lodge of the International Theosophical Society. An article which reveals much of Harris' philosophy of universal truths and which in turn explains aspects of his reduction of style in the 1920s was published in the Canadian Theosophist. In it Harris refers to "the new vision coming into art in Canada," "the clear, replenishing virgin north," and "the clean psychic atmosphere of Canada." He indicates that the artist who is aware and has the need to express him or herself not only understands the Canadian North, but is better equipped to interpret it to others. He enlarges on the effect this quality of awareness can have:

> . . . When he has become one with the spirit, to create living works in their own right, by using forms, colour, rhythms and moods, to make a harmonious home for the imaginative and spiritual meanings it has evoked in him. Thus the North will give him a different outlook from men in other lands. It gives him a difference in emphasis from the bodily effect of the very coolness and clarity of the air, the feel of soil and rocks, the rhythms of its hills and the roll of its valleys, from its clear skies, great waters, endless little lakes, streams and forests, from snows and horizons of swift silver. These move into a man's whole nature and evolve a growing, living response that melts his personal barriers, intensifies his awareness, and projects his vision through appearances to the underlying hidden reality. This in time, in and through many men creates a persisting, cumulating mood that pervades a land, colouring the life of its people and increasing with every response to those people. It is called the spirit of a people. Spirit, I suppose, because it is felt but not seen. In reality it is the forming, self-created, emotional body of those people.[83]

Harris' Rocky Mountain landscapes indicate that his attitude toward the North and to the mountains would be very similar. In the same article he expresses his optimism for the growth and creative

energy which the relatively isolated and untouched areas of the country can generate:

> . . . If we seek first the growing immense zest of this country and continent we will find our own soul and our own unique gift for men.
>
> . . . For zest is ever new and charges all things with new meaning. It clears the eyes of the smudge of old darkness, cleanses the soul and makes of faith a mighty generator.
>
> If such is our faith we will find contact with the creative spirit that is ageless, we will come to understand the golden ages of the world rightly, as a forever present reality, because we will have touched the source of their glory. Then we will seek to communicate "at the summit of the soul," where we have seen, however faintly, an inexpressible, familiar majesty, and here and now, through the arts, create a culture worthy the spirit in man.[84]

Adamson's reference to the place that mountains have in romantic iconography, that of being the "point of earthly contact with the celestial sphere" and "representative of spiritual heights" appears to have been influential for Harris' mountain landscapes.[85] His reductive and abstract style begun in his paintings of the Lake Superior landscape was carried even further in those of the Rockies. Certainly Lake and Mountains, 1927-28 (Art Gallery of Ontario), (Fig. 12), is a stark and haunting work, more of the mind than of the physical world.[86] The mountain forms have become sculptural and almost completely inaccessible by the placement of strange rounded land forms that act as barriers. The cloud form has cold rays of light that accentuate the sense of sublime space that pervades the work, and is typical of much of Harris' work of the 1920's.

While it may be argued that the sculptural forms and

supernatural light found in Harris' paintings of the Rockies may have been inspired by his Theophist concerns and interest in mysticism, it seems valid to suggest that the subject of mountains and their inaccessibility may have been partially inspired by the exhibition in Buffalo more than a decade before. The frozen landscapes of the Scandinavian painters with their stern, cold, and somewhat mystical atmosphere could have been influential on Harris' reaction to the Rocky Mountains in the 1920s.

There is little record of Harris or MacDonald having much contact with Albertans in their summers in the mountains, although undoubtedly there would have been a certain amount. There were other artists who sketched in Banff in the summers who did, in fact, establish summer homes there. Carl Rungius, trained in art schools in Germany, became an avid painter of both the Rocky Mountains and the animals that inhabited them. From 1921 on, he made Banff his base in the summer and fall, and, in his broadly painted mountain views, he caught the power and grandeur of the Rockies.[87] Belmore Browne (1880-1954), an American artist who was also an explorer, became interested in the Rockies, and, in 1921, also settled in Banff. His paintings tend to be more realistic and factual than those of Rungius, but his feeling for the mountains, although restrained, is clearly recorded.[88] Peter Whyte (1905-1966), native Banff artist, who was at one time Browne's pupil, refers to the American artist as "having a clear vision."[89] It is certain that Whyte knew J.E.H. MacDonald, for he makes reference to his habit of coming to Banff about the second week of September, and describes him as having honesty,

sincerity, and a sense of humour.[90]

Calgarians had brief contact with MacDonald, although it was only in the form of a request for a talk on art to the Women's Arts and Crafts Club, which the artist was not able to fulfill. No doubt MacDonald would have been a willing lecturer to this organization if his schedule had permitted.[91]

There were a few Alberta art students who had a more direct contact with some of the Group of Seven members. In 1925 there was no full-time art program offered in Calgary; therefore Gwen Hutton (Lamont), a Calgary student, went to study at the Ontario College of Art under Group members Lismer, MacDonald, and (briefly) Varley. Other Alberta students who attended the O.C.A. in the latter part of the 1920s were Annora Brown (from Fort Macleod), Euphemia McNaught (from the Peace River area), and Marion MacKay (Nicoll) (from Calgary). A Saskatchewan artist who became an important part of the Calgary art scene in the 1940s, Illingworth Kerr (b. 1905), also attended the Ontario College of Art in the 1920s. Although they saw Group work in Toronto galleries, and heard the individual artists speak of their own work, they insist that they were encouraged to work in their own style, not that of their teachers. Harris seems to have been a fascinating speaker to some selected students who were picked by Lismer and MacDonald to be entertained in Harris'studio. Harris' philosophical arguments appear to have been particularly interesting, if somewhat of an enigma to the students.[92] If the Group style was not consciously taught at the Ontario College of Art, it appears to have been unconsciously absorbed to some extent by the students. It

may be argued that the public acceptance of the Group of Seven style, the exposure to their work in galleries and exhibitions, as well as the attitude of the instructors themselves were an influence on the students who attended the college.[93] Lismer is referred to as being an enthusiastic art teacher, with self confidence and direct teaching methods and ideas.[94] He is regarded as having had the greatest impact on his students.[95] In this context, the flowing design, the large areas of intense flat colour, and the lack of specific details did become part of McNaught's painting style, although not dominating it entirely.[96] Kerr found it difficult to use the landscape concept he had absorbed in Toronto when he returned to the prairies and attempted to paint them:

> In 1927 I returned to paint the prairies believing that something special awaited me. Since the Group of Seven had passed up the prairies I thought someone should do something about it. The mistake was in taking to the prairies only the equipment to deal with concrete form. The problem of space was not to be dealt with in terms of pattern. . . . A straight horizon line pinching back to infinity became a dominating tyrant.[97]

Brown appears to have been stimulated to look at her prairie environment by recalling the teachings of Lismer:

> Nearer to us were the members of the Group of Seven with their grasp of strength, vastness, and clarity of atmosphere. But they were painters of foreground. All that met our eyes was distance. We had our own problems to solve. Arthur Lismer had felt the lack of foreground in the sketches made by the Westerners at the college and had said, "If a fifty dollar bill was lying at your feet, you Westerners would not see it. You would be too busy looking at the distance."[98]

In 1929, Brown and McNaught were both hired by Mount Royal College, which had set up courses in fine arts subjects in the 1920s. However, Brown's experiences with the students involved in such classes indicate that creativity was not always of the highest priority:

> I arrived filled with ambition and all the high ideals of my training. Imbued with admiration for the strong colours, living lines, and bold patterns of the Group of Seven, I scorned the prettiness and the weakness of so much of the painting of the day. My zeal and my ignorance were almost equally balanced.[99]

She goes on to tell of her experiences, endeavouring to inspire students, too timid artistically, to do much but paint on china or copy other artists' paintings.

Lars Haukaness continued to be head of the art department at the Institute until his death in 1929.[100] Hired to take his place was A.C. Leighton (1901-1965), who studied at an art school in Hastings, England, and, in the 1920s, was employed by the Canadian Pacific Railway to paint scenic views along the railway route throughout Canada. His meeting with Leonard Richmond (b. 1883-?), another English artist who was also engaged by the Canadian Pacific, and their consequent painting trips in the Rockies in the summer of 1925, may have stimulated Leighton's interest in that part of Alberta.[101] He made a second trip to Canada in 1927, and after a summer of sketching in the mountains, had exhibitions at the Banff Springs Hotel and later on at the Calgary Public Library. In the local newspaper reference is made to his "fine drawing, colouring, and fine etching quality."[102]

Dr. Carpenter, head of the Provincial Institute of Technology

and Art, required an art instructor after Haukaness' unforseen death.[103] Upon his arrival to take over his post in 1929, Leighton expressed a "positive faith in the future of Calgary and Canada from a cultural viewpoint."[104] Carpenter was also optimistic:

> With Mr. Leighton at the head of its art department, the Institute believes that it can contribute in a large way toward reducing the lack of appreciation for the fine arts that is apparent among the greater mass of people in the West.[105]

Leighton appears to have impressed the writer in the Calgary Herald for the English artist is referred to as "an individualist but not radical . . . shows the skill, the imaginative quality and the fine sense of colour of the master artist."[106] Leighton appears to have had some professional contacts with Alberta artists at an early stage in his Alberta visits, for Roland Gissing (1895-1967) is mentioned as his assistant in the 1927 hanging and showing of Leighton's paintings at the public library.[107] Referring to Gissing as "the cowboy artist" who "had made wonderful progress in the last few years," this report indicates that he had been inspired by the paintings of Leonard Richmond.[108] It is plausible that this connection with Richmond may have been the initial link between Leighton and Gissing.

In the preceding paragraphs it has been made clear that the artistic growth in the two main areas of Alberta was comparatively slight in the early years of the province's history. The agricultural exhibition boards in both Calgary and Edmonton supported to the arts and crafts, both in competition and in the sponsoring of exhibitions. Throughout the early decades the newspapers of both cities reviewed

major events in the visual arts. The establishment of early art associations and their consequent exhibitions made the public more aware of an interest in the arts. Credit must also be given to individuals such as Professor James Adam and to the women's groups sponsoring exhibitions of the Group of Seven throughout the 1920s. Art clubs set up in both cities in the 1920s appear to have been conscientious in their efforts to study and improve artistic standards of members' work, and to become aware of new trends in painting, including the one advocated by the Group of Seven. While Group members sketched extensively in the Rockies, there is little evidence that they had a great deal of personal contact with Alberta artists, except through their paintings as they were exhibited by the new museums in both cities. Establishing an art department in the Provincial Institute of Technology and Art in Calgary meant that Alberta students now had an opportunity to obtain professional art instruction in their own province rather than having to attend such distant institutions as the Ontario College of Art.

Royal Canadian Academy exhibitions presented paintings that were principally traditional, and it was here that the continuation of British landscape tradition was recognizable. Not only was this influence felt in exhibitions but it also was found in the acceptance of work of visiting artists who were often British trained. Hence the English landscape conventions continued to be a considerable influence on the primarily untrained Alberta amateur painter, who perhaps felt less intimidated by the traditonal naturalistic style.

There is sufficient evidence to conclude that Albertans

gradually accepted the Group of Seven throughout the 1920s. This may have been due partly to their public exposure, to the favorable journalistic reviews, or to their adoption of a distinct strong nationalistic theme. However, notwithstanding their acceptance, few local artists in the 1920's appear to have been willing to experiment in the same manner, and this may have been partially influenced by the lack of understanding of the late 19th century Scandinavian and modern French influences that were underlying the Group themes. The influence of Lars Haukaness, who was aware of modern artistic trends and sympathetic toward the aspirations of the Group of Seven, was cut short by his untimely death in 1929. Therefore when the English landscape painter, A.C. Leighton, became head of the Institute in Calgary in the late 1920s, his forceful personality and strong convictions set a precedent for an emphasis on British landscape traditions into the 1930s. In 1935, H.G. Glyde (b. 1906) also from England, joined the staff at the Institute. The following year, Glyde succeeded Leighton as head. He was to become a catalyst in Alberta landscape painting, and combine aspects of English landscape interpretation with that of the Group of Seven.

With an established art institution, well trained instructors, and a considerable exposure to current artistic trends, the 1930s were to become a stimulating era in Alberta art, particularly through the impact of the newly formed provincial art organization, the Alberta Society of Artists. Further, young local artists such as Euphemia McNaught, Marion MacKay, Annora Brown and Gwen Hutton returned to Alberta from their studies at the Ontario College of Art and extended

their influence on their fellow artists during the following decades.

# FOOTNOTES

## Chapter II

[1] Alberta Normal Schools, 1921-22 (Edmonton: University of Alberta Archives). The Calgary Normal School appears to have been the first Alberta institution to have art instruction for teachers. Arthur E. Hutton is recorded as being an art instructor in 1911.

[2] Paul Shepard, Man in the Landscape, A Historic View of the Esthetics of Nature, (New York, Alfred A. Knopf, 1967), pp. 124, 174, 181. These theories of Gilpin and Burke are further expanded throughout this publication.

[3] Dennis Reid, Our Own Country Canada (The National Gallery of Canada for the Corporation of the National Museums of Canada, Ottawa, 1979), p. 411. Reid quotes from 'The Globe' of 15 July, 1887. These are basically Burkian concepts.

[4] Ibid., illustration 167.
Lucius O'Brien, View of the Rockies, 1887, (Calgary: Glenbow Museum)

[5] Lorne Render, The Mountains and the Sky (Calgary: Glenbow-Alberta Institute, McClelland and Stewart West, 1974), p. 61, illustration of Marmaduke Matthews' Valley of the Kicking Horse, B.C., c. 1887-89, (Calgary: Glenbow Museum). Matthews' somewhat Burkian interpretation of the mountain landscape has a fairly detailed forested and rocky foreground defined with highlights in white paint. The background of distant mountains and sky is rendered in a luminous, thinly painted manner and contrasts with the more defined foreground. Hence, the general effect tends to be more romantic than topographical.

[6] Ibid., p. 62. Illustration of F.M. Bell-Smith's Morning, Lake Louise, 1909 (Calgary: Glenbow Museum)

[7] Ibid., p. 58. Illustration of Mower Martin's Landscape, 1887, (Calgary: Glenbow Museum). This work illustrates Mower Martin's attitude of careful execution of his subject, yet conveys the artist's impressions of this new land.

[8] Render, Mountains, p. 73. The emphasis here was on the romantic interpretation of the mountains as opposed to a topographical record. Since this artistic convention was typical of 19th century painting, it resulted in the romantic style of landscape painting being readily accessible to the European public as well as that of eastern Canada. Thus such works would be easily understood and accepted by the populace.

9 James D. MacGregor, A History of Alberta, (Edmonton: Hurtig Publishers, 1972), p. 134.

10 Ibid., p. 137.

11 James Nicoll, "How We Got This Way," Highlights, Newsletter of the Alberta Society of Artists. Winter, 1962, p. 57. Reference is also made to this article in Jan Roseneder's The A.S.A. Index (Calgary: University of Calgary Libraries, 1982).

12 MacGregor, p. 156.

13 "Calgary Exhibition - Fine Arts Department," Calgary Albertan, July 9, 1909, p. 6, col. 4.

14 "Finishing Touches at the Exhibition Grounds - Art Exhibit Arrives," Calgary Herald, July 2, 1909, p. 1, col. 1.
References were made to this exhibit in other editions of the city's two newspapers. "Splendid Paintings," Calgary Herald, June 7, 1909, p. 1, col. 3, and "The Rain Poured Down Upon the Exhibition," Calgary Albertan, July 7, 1909, p. 1, col. 1. Reference is made to the fact that the exhibit was made possible because of the agreement set up between E.L. Richardson, manager of the Alberta Provincial Exhibition and W. Scotland Sons Fine Art Dealers, Montreal. 175 paintings were exhibited.

15 "Imposing Array of Pictures of Plains," Calgary Herald, Sept. 4, 1912, p. 7, col. 3.

16 "Art in Our Public Schools," Calgary Albertan, Sept. 13, 1911, p. 4, col. 1.

17 "Art Association for Calgary," Calgary Herald, Sept. 29, 1911, p. 4, col. 2.

18 "Calgary Art Association," Calgary Herald, Nov. 18, 1911, p. 11, col. 3.

19 "Art Association Has Splendid Years' Work," Calgary Albertan, Oct. 3, 1912, p. 4, col. 3.

20 "An Exhibit Opens Under Patronage of Lieutenant Governor," Calgary Albertan, Dec. 9, 1912, p. 4, col. 1.

21 "Address on Art," Calgary Herald, Nov. 3, 1911, p. 14, col. 2.

22 "Teaching Staff for New College," Calgary Albertan, May 2, 1911, p. 1., col. 7.

23 "Scenic Artist's Work on View," Calgary Herald, Sept. 14, 1917, p. 10, col. 5.

24 "Art Highest Form of the Human Expression," Calgary Albertan, Sept. 17, 1917, p. 4, col. 3.

25 Render, Mountains, p. 64.
Leonard Davis, Harvesting, Nobleford, 1918, (Calgary: Glenbow Museum).

26 Tony Cashman, Edmonton Exhibition, The First Hundred Years (Edmonton: Edmonton Exhibition Association, 1979), p. 9. Since there were only about 279 settlers in Edmonton and its environs, the fact that an organized fair was held at all was encouraging.

27 MacGregor, p. 118. According to the author, Bulletin editor Frank Oliver appears to have been not only an enthusiastic reporter of the news, but also a reasonably accurate one.

28 Cashman, p. 37.

29 Edmonton Bulletin editions of July 5, 1901, p. 6, col. 1 and of July 2, 1904, p. 2, col. 1 have lists of Exhibition classes and prize winners.

30 Mrs. D. Bowman, "First Exhibition of Pictures at Summer Fair Fourteen Years Ago Grown into a Permanent Art Museum," Edmonton Journal (Special Section "Sixty Years of Progress"), June 30, 1927, p. 31, col. 1. The John McDougall referred to here would in all likelihood have been the Edmonton merchant. Reference is made to him as being a member of Edmonton's first board of trade in 1889. (MacGregor, p. 153)

31 "Love of Fine Art is Shown in Art Gallery at the Exhibition," Edmonton Bulletin, Aug. 13, 1913, p. 5, col. 3.

32 "Art Exhibit at Edmonton Fair is Best Collection in the West," Edmonton Journal, Aug. 13, 1913, p. 6, col. 3.

33 Bowman, "First Exhibition of Pictures at Summer Fair Fourteen Years Ago Grown into a Permanent Art Museum," Edmonton Journal (Special Section "Sixty Years of Progress"), June 30, 1927, p. 31, col. 1.

34 Ibid., p. 31, col. 1.

35 Ibid., p. 31, col. 1.
Apparently all activities were under the auspices of the Edmonton Public School Board, which donated money for all expenses.

36 "Big Art Exhibit Put in Place at MacKay School," Edmonton Bulletin, April 1, 1918, p. 4, col. 3.

37 Edmonton Bulletin, July 11, 1919, p. 15, col. 2. Edmonton Exhibition lists of winners in landscape painting, professional class, included Johnstone.

38 Colin S. MacDonald, A Dictionary of Canadian Artists, IV (Ottawa: Canadian Paperbacks Publishing Ltd., 1967), p. 1309.

39 "Group of Seven Newest Movement in Canadian Art." Edmonton Bulletin, March 4, 1921, p. 4, col. 4.

40 "Art Exhibit in Convocation Hall Presents Interesting Study," Edmonton Journal, March 3, 1921, p. 16, col. 5.

41 "Art Exhibition Opens Today in MacKay Avenue School - Large Number of Exhibitors," Edmonton Bulletin, March 28, 1921, p. 4, col. 3.

42 John T. Jones, "Snobs and Gushers," The Trail (Edmonton: University of Alberta, April), 1923, pp. 6-8.

43 Minutes of the Edmonton Art Club, 1921. Information on the beginnings of the Edmonton Art Club has been made available by Joan Greer in her unpublished article of the early years of the Club.

44 Ibid., 1922.

45 "Art Club's First Exhibition a Very Promising Beginning," Edmonton Journal, April 13, 1922, p. 11, col. 4.

46 "Modern Fadists In Art Will Not Assist Age," Edmonton Bulletin, Feb. 23, 1924, p. 2, col. 7.

47 "Art History Museum Committee Now Formed," Edmonton Journal, Dec. 21, 1923, p. 20, col. 5.
"Officers Elected in Research Society for Historical Art Work," Edmonton Bulletin, Dec. 21, 1923, p. 4, col. 3.

48 Varley, F.H. Varley, p. 72. Varley finished a portrait of Henry Marshall Tory (begun a year earlier in Toronto), and painted a portrait of Chancellor Charles Stuart.

49 "Artist Tells of Aims of 'Group of Seven'," Edmonton Journal, March 17, 1924, p. 10, col. 2.
"Interesting Review of the Development of Classical Painting Through the Past," Edmonton Bulletin, March 17, 1924, p. 10, col. 7.

50 "Provincial Art Society in Prospect for Alberta," Edmonton Journal, April 9, 1931, p. 11, col. 4. Mrs. Bowman expressed an

interest in the formation of an organized provincial art society.

51 Edmonton Museum of Arts Exhibition catalogues of 1925 (Oct. 15-17) and 1926 (Oct. 21-23). An Edmonton collector loaned a work of Carmichael's for the 1925 exhibition and another had two Jacksons in the 1926 show.

52 "Collection of Colour Prints and Etchings Now on View in Library Is of Rare Beauty," Edmonton Journal, Sept. 9, 1927, p. 8, col. 4.

53 Minutes of the Edmonton Art Club, April 1926.

54 F.H. Norbury, "National Gallery Pictures and Work of Group of Seven Make Up Unusual Collection," Edmonton Journal, Oct. 29, 1928, p. 17, col. 4. Norbury refers to Harris' Afternoon Sun, but from his description it is probable that he is referring to Afternoon Sun, North Shore, Lake Superior, 1924, (Collection of the National Gallery, Ottawa). This work is illustrated in Adamson, p. 149. Norbury refers to the fact that the Museum had the loan of five National Gallery paintings for this exhibition.

55 "Crowds Gather in Museum of Arts for Opening of 5th Annual Exhibition," Edmonton Bulletin, Oct. 30, 1928, p. 6, col. 6.

56 "Painters as Diplomats was Theme of Delightful Lecture Given by Mrs. Eric Brown," Edmonton Journal, Oct. 1, 1927, p. 8, col. 4. Mrs. Eric Brown (wife of the National Gallery curator) gave her lecture in the Medical Arts Theatre, University of Alberta.

57 Robert Gallon, Welsh Hills, n.d., collection of the Edmonton Art Gallery.

58 Cartmell's Prairie Trails was donated by the Edmonton Art Club in 1925. Reference to this donation is found in the minutes of the Club of that year.

59 Carl Rungius' Mount Rundle, n.d., was purchased in 1925, and reflects the artist's broadly painted style. Carmichael's The Valley, 1921, was presented by the Edmonton Teachers' Association in 1926. The artist uses the rhythmic style of the Group in areas of this work. Jackson's Isle aux Coudres, n.d., was purchased in 1926. The artist uses his colour areas to define forms and space in the manner of the Group of Seven. W.J. Phillips' Moraine Lake, n.d., was donated by the Edmonton Teachers' Association in 1930. This work has the clarity and careful depiction of forms typical of this artist's work. All works referred to are owned by the Edmonton Art Gallery.

60 "Group of Seven Pictures Will be Shown in Calgary," Calgary Herald,, April 14, 1921, p. 14, col. 5.

61 "Group of Seven Pictures Will be Shown in Library," Calgary Herald,, April 20, 1921, p. 14, col. 6.

62 "Canadian Club Pictures on Exhibition," Calgary Herald, Feb. 18, 1922, p. 18, col. 4.

63 L.M. Winter, "Wonderful Art Exhibit Shown at Calgary Fair," Calgary Herald, July 17, 1926, p. 15, col. 3. L.M. Winter (Mrs. Roland Winter) indicates by her style of writing that she has had some background in art. She shows knowledge of the different schools of painting, of artists and their styles, and of the important stylistic aspects of the works she discusses.

64 L.M. Winter, "Loan Exhibition From Royal Canadian Academy," Calgary Herald, Nov. 19, 1926, p. 23, col. 4.

65 "Art Club is Formed Here," Calgary Herald, Jan. 14, 1922, p. 20, col. 1.

66 "Norwegian Artist Gives Fine Exhibit," Calgary Herald, Oct. 22, 1926, p. 26, col. 4. Information on Lars Haukaness, his career in Norway and Chicago, and his teaching experience at the Winnipeg School of Art and at the Provincial Institute of Technology and Art in Calgary is available in Helen Collinson, "Lars Haukaness, Artist and Instructor," pp. 11-19.

67 "The Calgary Sketch Club," Visual Arts Newsletter (Edmonton: Alberta Culture, Oct. 1984), p. 21, refers to Harry Hunt, president of the (then) Calgary Art Club, promising Dr. Carpenter, Principal of the Institute that the Art Club would guarantee Haukaness twelve students if he would hire the Norwegian artist as instructor.

68 Simon, pp. 153-154.

69 Ibid., p. 154.

70 Collinson, "Lars Haukaness Artist and Instructor", p. 11. Collinson refers to Haukaness's enthusiasm for the possibilities of developing a 'full-fledged art school' in Calgary.

71 "Mrs. Brown Makes Story an Enthralling One," Calgary Herald, Oct. 8, 1927, p. 15, col. 4.

72 "Mrs. Eric Brown Charms Hearers in Art Lecture," Calgary Albertan, Oct. 13, 1927, p. 6, col. 5.

73 "Calgary's Museum at Last Taken to Permanent Home," Calgary Albertan, Jan. 10, 1928, p. 2, col. 3.

74 "Canadian Spirit Expressed by Toronto Group of Seven," Calgary Albertan, Dec. 10, 1928, p. 6, col. 1.

75 "Examples of Canadian Art to Be Seen at Guest Tea," Calgary Albertan, Jan. 27, 1930, p. 6, col. 1.
Several women's organizations were involved in this exhibition.

76 A.Y. Jackson, "Recollections on My Seventieth Birthday," Canadian Art, Spring 1953, pp. 95-99.

77 Varley, F.H. Varley, p. 74.

78 McLeish, p. 109.

79 Duval, p. 143.

80 Ibid., Illustration p. 160.

81 J.E.H. MacDonald, Lake O'Hara - Late Afternoon, 1928, (collection of Peter and Catherine Whyte Foundation, Banff).

82 Nasgaard, p. 191.

83 Lawren Harris, "Revelation of Art in Canada," The Canadian Theosophist, July 15, 1926, p. 86.

84 Ibid., pp. 87-88.

85 Adamson, p. 179.

86 Ibid., Illustration #153.

87 Lorne Render, An Artist's View of Nature, Carl Rungius, (Edmonton: Provincial Museum and Archives of Alberta, Publication #1), pp. 8, 9.
A painting that illustrates Rungius' feeling for the Rockies is Lake O'Hara, n.d. (collection of Peter and Catherine Whyte, Banff). Here the artist's use of cool colours and strong, broadly painted areas echoes the spirit of the mountains.

88 Render, Mountains, pp. 171-176.
Brown's Bow Glacier, 1928, (collection of Peter and Catherine Whyte, Banff), has sure technique, firm brushstrokes, and a realistically portrayed view of cold blue sky above white snow-capped peaks.

89 A Commemorative Portfolio, Catharine Robb Whyte, Peter Whyte, Selected and Annotated by Jon Whyte (Banff: The Whyte Foundation, 1980), p. 46. Peter Whyte, a native of Banff, trained at the Museum School, Boston, in the 1920s, as did his wife, Catharine. They resided in Banff and continued to paint the Rockies for the remainder of their lives.

90 Ibid., p. 50.

91 "Jottings From the Art Circle," Calgary Herald, Sept. 17, 1927, p. 18, col. 5. This column, in a separate part of the newspaper, and not on the women's page, indicates more importance being placed on the art scene in the city. Perhaps the establishment of an art department at the Institute would have had some influence.

92 Isabel Perry, Euphemia McNaught, Pioneer Artist of the Peace (Isabel Perry and the Beaverlodge and District Historical Association, 1982), p. 35.

93 Illingworth Kerr Fifty Years a Painter, (Calgary: Alberta College of Art, 1973), N pag.
Etcetera, (Toronto New Service), March, 1931, p. 31, reproduces Kerr's painting Windswept Pines at Georgian Bay (n.d.). This work has distinctly Group of Seven influences in the windswept tree motif and the broad rhythmic application of paint.

94 MacLeish, p. 100.

95 Annora Brown, Sketches From Life, (Edmonton: Hurtig Publishers Ltd., 1981), p. 92.
The Ontario College of Art Prospectus for 1928-29 and 1929-30 refer to McNaught, Hutton, and Brown as students.

96 Perry, p. 70.
McNaught's painting of 1927, St. Mark's Church, Appleton, (p. 70) has the broad, bold areas of colour, the luminous, radiating sky reminiscent of Harris' mountain paintings. Since the works were exhibited in the Ontario galleries, she could have seen them and thus been influenced. Her work of 1979, Wapiti River (p. 99) has the landscape treatment and decorative tree in the right foreground strongly reminiscent of Lismer's style. (There is no reference as to the locations of these works).

97 Illingworth Kerr (Calgary: Alberta College of Art, 1973), N.pag.
Kerr's Strawstacks, March Thaw, 1934, (Calgary: Glenbow Museum), shows definite Group influence in the broadly painted, bright coloured, rhythmic sweep of landscape contours.

98 Brown, Sketches, p. 155.
Leslie Graff also states that the Group of Seven members, including Jackson, did not come to terms with the Alberta landscape, particularly in dealing with the foreground of the prairie. (Personal interview with Leslie Graff, Jan. 21, 1985).

99 Brown, Sketches, p. 109.

100 Simon, p. 154.
Colin S. MacDonald, A Dictionary of Canadian Artists, II, pp. 390-391. Both notations refer to Haukaness' death in September, 1929.

101 "Artist to Lecture in Library This Week," Calgary Albertan, Sept. 16, 1925, p. 6, col. 6.
"Landscapes Must Have Emotional Appeal or Fail," Calgary Albertan, Sept. 17, 1925, p. 6, col. 1. Leonard Richmond gave two public lectures in conjunction with his exhibition of mountain paintings in the public library.
Roger Boulet, A.C. Leighton, (Edmonton: Edmonton Art Gallery, 1981), p. 8. The writer refers to Leighton's sketching with Richmond in the Rockies near Banff in the summer of 1925.

102 "Noted British Artist in City," Calgary Albertan, Sept. 26, 1927, p. 6, col. 1.
"Art Exhibition will be Held All Week," Calgary Herald, Oct. 5, 1927, p. 18, col. 4.

103 Douglas Motter, "R.L. Harvey, Restrospective Notes," (Highlights, June 1951), p. 2.

104 "A.C. Leighton, Famous Artist, Arrives Here to Join Staff at Tech," Calgary Herald, Nov. 30, 1929, p. 22, col. 7.

105 "A.C. Leighton Honoured at Reception Tuesday," Calgary Herald, Dec. 12, 1929, p. 13, col. 4.

106 Ibid.

107 "Jottings From the Art Circle," Calgary Herald, Sept. 17, 1927, p. 18, col. 5. Gissing was a self-taught artist who held his first one-man show in Calgary in 1929, (MacDonald, Dictionary of Canadian Artists), II, pp. 278-279.

108 "Jottings From the Art Circle," Calgary Herald, Sept. 17, 1927, p. 18, col. 5.

Chapter III

## THE THIRTIES AND THE FORTIES

Although it appears that a great deal of the impetus for the formation of the Alberta Society of Artists originated with A.C. Leighton there were other factors and personalities involved. The Edmonton Art Club had shown interest in exchanging visits and organizing exhibitions which included artists from the Calgary Art Club. A union of provincial artists was considered by the Edmonton members.[1] Especially the idea of a provincial organization had been a long-time interest of Maude Bowman, curator of the Edmonton Museum of Arts.[2] However, it is Leighton who is credited with being the moving spirit of founding The Alberta Society of Artists in 1931.[3] The objects of the A.S.A., as set out in its by-laws, included the fostering and promoting "the development of all the arts through exhibitions in various centres in Alberta for the purpose of displaying work done within the province, encouraging younger artists by the organization of groups for them within the society, and, extablishing permanent art galleries in the province."[4] A catalogue of the first exhibition held initially at the Calgary Exhibition and Stampede and later at the Edmonton Exhibition, indicates that the artists involved in this first show of the new society were a few long-time members of the Edmonton Art Club and some established artists from Calgary and southern Alberta.[5] The titles of the works shown indicate that the majority of the paintings were landscapes,

many depicting Alberta views.[6] Dan Campbell gives an account of the selection of works for the Society's first major exhibition. The National Gallery of Canada offered to supply adjudicators for the first annual exhibition of the Alberta Society of Artists, to be held in Calgary in December, 1931. W.J. Phillips of Winnipeg, and Charles H. Scott (1886-1964) of Vancouver, along with A.C. Leighton, acted as the selection committee to recommend works to be shown at the annual exhibition at the National Gallery. At the same time, all artists whose paintings were so selected would thus qualify for associate membership in the society.[7] In the same article Campbell notes the importance of the official recognition of the National Gallery, and its affiliation with the British Royal Academy. Obviously he sees the society's acting as a provincial gauge for the setting of certain artistic standards of members' work.[8] It should be noted that Campbell's article stresses the significance of the British art connections to the prospective Alberta Society of Artists, an importance no doubt fostered by A.C. Leighton, himself a member of the Royal Society of British Artists. There is no reference made here to the Group of Seven, an important influence in Canadian art.

The first annual exhibition of the Alberta Society of Artists, held in the Hudson's Bay store in Calgary in December, 1931, was regarded as an important cultural development for Alberta. Dr. Carpenter, in his opening address for the exhibition, outlined what he considered to be the important aims of the society, i.e. the encouragement of artistic talent throughout the province, the value of adjudication for the artistic growth of members' work, and the

assistance given to art clubs throughout the province in an organizational capacity. With its leader, A.C. Leighton, Carpenter felt that the new society would provide valuable impetus and inspiration to Alberta's artists.[9]

Under Leighton's direction, a short-lived monthly assignment, the purpose of which appears to have been to raise the artistic standards of the society members, was implemented, but it seems to have been dropped shortly after.[10]

The A.S.A. played an important role in the first year of its existence by beginning a system whereby members contributed paintings toward exhibitions to be sent to various centres of rural Alberta. Through the University of Alberta Department of Extension, a Carnegie Foundation grant was obtained for the purpose of extending throughout the rural communities of Alberta an opportunity for greater appreciation of music, art and drama. Alberta Society of Artists' headquarters were in Calgary, and thus the collection for the rural centres in southern Alberta was made at the Institute of Technology and Art under Leighton's direction. Leighton is referred to as saying that "the pictures collected in this way may form a basis for an annual exhibition put on by the Alberta Society of Artists."[11]

The Society's publication Artometer begun March, 1933, and continued for three issues. It was an attempt to create more communication and understanding between its members beginning with biographies of Leighton and James Ditchmont (d. 1962) both of the Institute. While the name of the publication was changed to Highlights in December, 1933, it was discontinued and not renewed

until 1948.[12]

Leighton's efforts as art instructor at the Institute appear to have been appreciated by Marion Nicoll, who had attended the Ontario College of Art from 1927 to 1929, and then studied under Leighton from 1929 to 1932.[13] She maintains he was the best art teacher she ever had, and mentions especially his teaching of drawing, which Leighton insisted she needed to improve when she came to him as a student. She also refers to the fact that he wanted his students to express themselves in an individual way. Summer Rain, a Nicoll water colour of 1934, depicts the crest of an alpine meadow as a high horizon, indicating a distinct break between the foreground and the far distance. This compositional device is more typical of the Group of Seven rather than Leighton's preference for an integration of the foreground, mid-zone and for distance. Nicoll's use of the water colour medium indicates a distinct influence of Leighton, because the paint is applied in loose washes, the choice of colour is mute in its selection of purples and greys while the alpine flowers in the foreground and the atmospheric mountains in the distance evoke an idyllic mood.[14] Obviously Nicoll was changing her allegiance from her Group of Seven orientation to a more structured English approach.

Norbury's account of a 1931 show of students' work from the Institute, exhibited in the Museum of Arts in Edmonton, is a descriptive and basically uncritical account of the exhibition. He refers to the drawing of the students as being "on sound and healthy lines" and goes on at some length about the works on display, referring to the techniques of using the flat or graded color-wash.

It is interesting to note that he mentions that the students' landscapes reveal quite clearly the teacher's influence. A typical Leighton water colour of this period is The Bow Valley, 1930, in which the artist emphasizes a spatial depth by leading the river into the background. The loose washes of the water colour medium create an atmospheric depth, while the distant mountains convey a feeling of majesty and grandeur, not unlike Romantic paintings of the turn of the century.[15] However, it is to Leighton's credit that he had been instrumental in organizing a comprehensive two-year program in the short time he had been in charge of the department.

Leighton must also be given credit for offering summer school courses at the University in Edmonton in 1930 and 1931 for the purpose of instructing art teachers in the school programs throughout the province. Norbury recommends the course for any artist, for he considers it a "chance of acquiring a correct technique and the advice of so able an instructor."[16]

Artists not only from Alberta but from all over Canada received the benefit of Leighton's energy and enthusiasm in the form of a summer "art" camp which he organized at Brewster's Dude Ranch at Kananaskis, in 1933 and again in the summer of 1934. Irwin writes how Marion Nicoll felt about the worthwhile experience of the first summer camp. She recalls how "Leighton drove everyone to the limit of endurance every day," and that there were "criticisms, talks, discussions and demonstrations daily."[17] By 1935, Leighton's summer school had developed into a three-week course at Banff, under the joint co-operation of the Institute and the Department of Extension of

the University of Alberta. The art course developed by 1936 into the art department of the Banff School of Fine Arts, with a continued co-operative affiliation with the Institute. The summer art course, advertised extensively by the Canadian Pacific Railway, attracted students from all over North America.[18]

By 1936, Leighton's health appears to have suffered to the extent that he discontinued his teaching at the Institute and at Banff. He must be given a great deal of credit for the fostering and encouragement of both professional and amateur artists in Alberta in the years when he was active. It appears, however, that Leighton was not extremely supportive of the still influential members of the Group of Seven or of those artists associated with them. Annora Brown indicates that an exhibit of works by Emily Carr (1871-1945), sent out by the National Gallery, was not shown at the Institute, but stored in the basement, and an exhibition of A.C. Leighton was hung instead. She goes on to relate that the next exhibit, that of the Group of Seven paintings, was hung, at the insistence of the National Gallery. This exhibition was hung in the Calgary Museum, which meant that the Calgary public, certainly aware of the Group's paintings having been exposed to them in occasional exhibitions in the 1920s, would again have an opportunity to view the works of this well-known group of painters.[19]

The Group of Seven continued to have an influence on the western Canadian art scene in the early 1930s. Under the auspices of the National Gallery, and with the full support of its director, Eric Brown, Arthur Lismer was chosen to make a Western Canadian tour and

lecture on the "new nationalism in Canadian art." Both Edmonton and Calgary were included in the tour. John McLeish emphasizes Lismer's generous reception by the members of the press, who stressed the artist's message on art and the Canadian public, and the cultural possibilities available in the West.[20]

Prior to Lismer's visit Edmonton audiences had an opportunity to have access to two reviews that might prepare them to be receptive to Lismer's visit in 1932. F.G. Norbury's article in the Edmonton Journal gives a summary of early art in Canada, and ends with a survey of the contribution of the Group of Seven in Canada's art.[21] A talk by Professor Adam deals with the sources of Canadian art, emphasizing the influence of Impressionism on the Group.[22]

Lismer's arrival in Edmonton resulted in an interview before he began his three public lectures at the University. The cordiality with which he had evidently been received in the West before his Edmonton visit seems to have resulted in his expressed opinion that westerners appeared to be more art conscious than those living in the East. In his interview he commented on the state of amateur art and its limitations, indicating the dangers in a rigid adherence to technique. His statement that "amateur artists will never get anywhere except with amateur minds" may have been somewhat offensive to Edmonton Art Club members.[23] Lismer's lecture on "Canadian Painting today" has some reference to Group ideals involving the Canadian landscape, as he talks of Canadian painting that "has the hard . . . accent that is typical of her rugged north." His feeling for western landscape is revealed in the comment that "in the west

there is a quality of sky and water and symphony of straight lines." He earnestly encouraged Canadians to support their own artists.[24] McLeish points out some of the reasons for Lismer's acceptance on his Western tour.

> Lismer believed whole-heartedly in the capacity of adult people to discover in themselves neglected interests and energies, and to fill their lives with unsuspected happiness and contributive power. But beyond this, he undoubtedly felt that adult education, both formal and informal, was, so to speak, an injection directly into the bloodstream of the national culture.[25]

It should be pointed out that Lismer, through his tour of the West, was reinforcing interest in the Group of Seven approach to depicting landscape. It is clear that by 1932 this painting style, which had dominated Canada's art for a decade, had reached its peak of influence in the East, so that although the Group of Seven remained influential throughout the 1930s and 1940s, their strong domination of exhibitions decreased after they disbanded in 1933.[26] However, as Russell Harper points out, "public acceptance of the Group of Seven paintings was complete, and these artists were regarded as the only ones to have made a significant contribution in Canada."[27] He also comments that, "Students could not escape the Group influence and were afraid to express any personal vision which differed from it." In the 1930s and 1940s, the same acceptance of the Group of Seven appears to have pervaded the art criticism of Alberta. Certainly in 1935, an article by Lotta Dempsey, in the Edmonton Bulletin, expresses approval in her references to the Group, now disbanded, as she comments on "vigour, and sweep of line and colour, featureless portrayal of the

wild, magnificent beauty that is still the birthright of Canada."[28]

Painting by amateur artists of Alberta continued and even flourished in the two decades. The Edmonton Art Club continued to organize annual exhibitions, many of these being held in the Museum of Arts when space was available. Archival accounts reveal a continued interest in the Alberta landscape, but the criticisms of the works shown remain somewhat effusive. That the painting styles remained very much the same throughout the two decades is stated in an article by Gordon Sinclair, one of the original founding members of the Edmonton Art Club, in a review of their annual exhibition of 1949.

> If there is much experimenting going on in the Edmonton studios, it is not manifest in the showing. The bulk of the work is conservative in subject matter. Landscape predominates. It is broadly handled and of a more uniformly high quality than in previous exhibitions. The pictures are better painted and better designed.[29]

Perhaps one of the most valuable contributions club members made to the cultural life of Edmonton was that of providing art instruction for classes at the Museum of Arts. Florence Mortimer, in particular, appears to have contributed to the teaching of art classes throughout most of the 1940s.[30]

During the 1930s and 1940s the Edmonton Museum of Art continued its activities, first in the Civic Block, and then, in 1945, in the Edmonton Motors Building.[31] Exhibitions loaned by the National Gallery of Canada continued to play an important part in its public shows particularly in the 1930s. A work by Harris, Maligne Lake, listed in a Museum catalogue of October, 1931, was described by

Norbury as "an imaginative attempt of a portion of the moon's surface." However, the writer feels that since Harris' painting of such a well-known spot is unrecognizable, it detracts somewhat from the enjoyment of the work. He does acknowledge that the painting has power and "an eerie feeling induced by the cold cruel waste of space."[32] Obviously, Norbury had some problems accepting some of the Harris' austere canvases. Catalogues of the Museum in the 1930's indicate that the National Gallery loan exhibitions appeared to have fewer canvases by the Group, particularly after it disbanded.[33] Perhaps some of the fervour felt by National Gallery director Eric Brown declined to a degree after public acceptance of the Group became assured.

Norbury's conservatism and reluctance to accept change in artistic styles is expressed in no uncertain terms in his review of another National Gallery exhibit of the Canadian Society of Paints and Watercolours in the late 1930s. He appears to take it for granted that many of his readers would probably agree with him.

> The exhibition shows an increasing tendency to a development of modernism on lines that have become as stereotyped as any charged to the old order of things, and that without any improvement, it is rather the reverse. Time and effect are being misused.[34]

He does praise a work of Leighton's for being "delightfully clear and fresh in its pearly washes," and a Lismer painting for "its draughtmanship, colour and illustration."

By the 1940s the Museum appears to have exhibited more Alberta artists. Among them was Annora Brown whose work Norbury concedes to

have "mature confidence in coloring and originality of subject." Again, in 1948, the Brown and Phillips exhibition sponsored by the Museum indicates the encouragement given to these two dedicated artists.[35] However, a Harris exhibition, in 1949, at the Museum aroused Norbury's hostility toward the artist's use of abstraction. His review states firmly that an artist of Harris' calibre should not feel he has to produce work that is so similar to that produced by so many commercial artists.[36] It is interesting to compare Norbury's reluctance to accept Harris' work with the thoughtful consideration that Hedley, Museum director, gives the same show. He states that the works exhibited are some of Harris' finest. He tries to clarify some aspects of abstraction by describing it as being intellectual rather than emotional, and maintains that it is more difficult to produce than some of the simple abstract patterns would indicate.[37]

There is evidence that during the 1940s the Museum was becoming known and respected outside of the province. The newly-established Canadian Art published news of art activities throughout Canada, and the Edmonton Museum had its programs of exhibitions, classes, and lectures included in this Canadian magazine.[38] William Colgate, in his book Canadian Art, paid tribute to the Museum's contribution to the cultural life of Edmonton.

> The small but enterprising Edmonton Museum of Fine Arts is also making a real contribution toward educating the public to a true appreciation of national and international works of art. Free classes for children under fourteen are held every Saturday morning, and it is gratifying to learn that they are well attended. Exhibitions are held from time to time of the works of British Columbia and Southern Alberta artists, as well as collections from sources more remote,

such, for example, as the travelling loan exhibitions from the National Gallery, Ottawa.[39]

The Museum members continued to welcome Group of Seven artists on their infrequent trips to Edmonton throughout the two decades. Edmonton Art Club members showed their acceptance and admiration for Jackson as they entertained him upon his return from his sketching trip with H.G. Glyde along the Alaska Highway in 1943.[40] Jackson was a guest after another northern trip, when he returned from Yellowknife to Eldorado in 1949. At this time Jackson expressed his view that the North was the land that was "absolutely different from anything else." Like Lismer in his 1932 trip, he maintained that westerners were showing more appreciation in art than easterners were.[41] The Museum in Edmonton had several landscapes added to its collection over the two decades. Perhaps the fact that it was now well-established played a part in its receiving donations from such artists as W.J. Phillips, A.Y. Jackson, Lawren Harris, and H.G. Glyde.[42] The acquisition of works by competent, well trained artists, who were either from the Group of Seven or painted in a somewhat related style, reveals that Museum personnel, like the Edmonton public, were on the whole still supportive of the Group of Seven.

In the southern part of the province, Calgary continued to have its amateur artists involved not only with the Art Club which had been established in 1922, but also with one established in 1931, the Calgary Sketch Club, formed under the leadership of A.C. Leighton together with some of his former students from the Institute. Later,

in 1932 the two clubs were amalgamated under the name of the Calgary Sketch Club. Exhibitions, sketching trips, and extensive support for the Calgary Allied Arts Coste House projects were some of the projects the Sketch Club was involved in during the 1930s and 1940s.[43]

The Institute of Technology and Art continued under Leighton's successor, H.G. Glyde, who was acquainted with Leighton in England, and had been invited to teach at the Institute in 1935. Following Leighton's resignation, Glyde, the English-educated artist and teacher, took over as head of the art department of the Institute in 1936.[44] He continued to be head until 1946, and thus handled the difficulties encountered by instructors and students during the war years. In the 1940's, there is some evidence of a shift away from landscape painting for Glyde remarks that student enthusiasm for landscapes declined during the early part of the war years, and that he therefore altered the program to accommodate this.[45] He felt that 1946 marked the real beginning of the Institute, for there was now a large enrollment, a strong community base or backing, and plenty of money.[46] Glyde also instructed at the Banff School of Fine Arts, beginning in 1936 and continuing with short breaks, until into the 1970s.[47] Further, he was instrumental in extending art instruction to the smaller communities of Alberta through the University of Alberta's Department of Extension. His initial involvement in community art in Alberta he credits Donald Cameron, head of the Banff school:

> He felt it was essential to create a base in the communities, and he worked hard to give people some insight

> and to make a meaningful contact with as many high school students as possible. I became tremendously interested and felt it was worthwhile.[48]

In his article "Community Art in Alberta", Glyde communicates his impressions of Alberta, and its artistic possibilities as he must have seen them when he first came to live and work in the province.

> . . . As one crosses the country, with its wind-swept prairies, rolling foothills, and rugged mountain slopes rising from cool verdant valleys, one finds in nearly every corner, some of the inhabitants trying to put down on paper and canvas reactions to the native scene.[49]

Glyde spent the summer of 1936, instructing community art classes in Vermilion and Vegreville, spending three days in one community and three days in the other. Vegreville appears to be the first town to have organized art instruction from the Department of Extension instructors. Laura Evans Reid (1883-1951), a doctor's wife from Vegreville, was instrumental in starting a community art class in 1934.[50] Both Reid's Spring, Mundare, n.d. and Glyde's Harvest at Rosebud, n.d., have some of the elements of the Group of Seven, particularly in the rhythmic sweep of land and water, and lack of minute detail.[51] It appears then, that Reid's work, although amateurish in handling, was influenced by Glyde's bold brush strokes, his restrained use of colour and his rhythmic motifs, quite similar to those of the Group of Seven style.

Lethbridge did not have an organized community art club until October, 1936, after two local Banff School of Fine Arts students felt "the need for following up the work of the school in order to gain

full benefits from it."[52] Club members introduced the community to work of other Alberta and Canadian artists, by sponsoring an exhibition of Banff School summer students' work in 1937, and in the same year by bringing a Royal Canadian Academy exhibition, which featured the work of F.G. Cross (1881-1941) and A.C. Leighton, among others.[53] Annora Brown's 1938 lecture to club members "urged artists not to copy the style of foreign countries but to continue to observe our country in all its aspects." She emphasized that it was "just as dangerous to follow too closely the Eastern Canadian artists in their methods except in the broadness, vitality, and courage of their conceptions." Brown's statement that "the light and colour of the Alberta skies requires different treatment" was realistic advice to give to club members.[54] In June, 1938, the club took advantage of the two-week art course organized by the University of Alberta's Department of Extension and given by H.G. Glyde. Glyde continued to instruct the Sketch Club at summer sessions throughout much of the 1940s. Phillips also took part in one in 1938.[55]

Medicine Hat appears not to have had an organized community art club until 1945. Again, as with the Lethbridge club, the impetus seems to have been the fact that two local artists had attended the Banff School of Fine Arts that summer. H.G. Glyde was the first instructor and advisor with W.J. Phillips as visiting instructor and Marion Nicoll as a primary one. Similar to the one in Lethbridge, a two-week summer art school, taught by Glyde and Jack Taylor (1917-1970), was given, while Annora Brown instructed during a year in the late 1940s.[56]

The Grande Prairie Art Club was formed in 1935 with Euphemia McNaught as its first instructor. Having taught at Mount Royal College for two years after her graduation from the Ontario College of Art, McNaught went on to teach at a college in Ontario for a further two years. She then settled in the Peace River country, painting and working with art clubs and individual painters.[57] It is of interest that she exhibited her works at the University of Alberta already in the early 1930's. In a review, Norbury comments on her originality in her choice of scenery. Although Norbury does not make a direct reference to specific landscape paintings in this exhibition, it can be assumed that McNaught's work in the exhibition is similar to Monkman Lake, 1942, where the Group of Seven influence is evident in the subject matter, the northern wilderness, and in her treatment of land and sky. Particularly the stylized mountains and the striations in the sky indicate the Group style.[58] A show of 16 women artists, who were or had been Mount Royal instructors was held in Calgary in 1935. Included among them were Annora Brown and Euphemia McNaught. Although the state of the economy might have reduced sales, they would have received a certain amount of encouragement from their works being shown and commented on by the public.[59]

As has been mentioned previously, another artistic influence on the Alberta art scene of the 1930s and 1940s was the summer art course given at the Banff School of Fine Arts. From a small beginning with Leighton and a few students studying for two weeks at Kananaskis in 1933, the art department at Banff expanded to include students from all over the North American continent. The co-operative affiliation

between the Institute of Technology and Art and the Banff school meant employment for Institute instructors throughout the two decades, and at the same time, gave those instructors exposure to artists from other parts of the continent. Glyde and Leo Pearson (1883-1952) (also from the Institute) had been the main instructors in the late 1930s, with Phillips joining the faculty in 1941.[60] A.Y. Jackson and Glyde became friends and sketching partners in the early 1940s. We have seen that Jackson was not a stranger to Alberta, for he had visited his brother in Lethbridge many times since the early years of the 20th century, and had sketched in the region around Lethbridge, Pincher Creek and Cowley in 1937 and 1938. He had become acquainted with members of the Lethbridge Sketch Club and F.G. Cross, a longtime Alberta artist, he had sketched with them and had developed some of his Alberta sketches and paintings of this period.[61] Jackson talks about his first summer at Banff.

> I have never considered myself a teacher, but I did my best. I would take out about two dozen students every day and try to show them how to mix up colours and paint with big brushes. Many of them were school teachers from Alberta and Saskatchewan who had never painted before.[62]

Interest in the Group of Seven was still strong enough to invite Jackson to teach the Banff art students who, according to Glyde, were inspired by Jackson.[63]

Jackson's and Glyde's trip to the Alaska Highway in October, 1943, was for them an exhilerating sketching expedition. Jackson's rhythmic style of interpreting the northern landscape is revealed in his sketches reproduced in an article he wrote for Canadian Art the

next year. Illustrations of Glyde's work were included in the same article, and reveal a similar style of interpretation: his hills and roads of the northern landscape reflectthe broad sweeping rhythms of Jackson's views.[64] Glyde refers to one of these Alaska Highway works, and comments that Jackson's influence on his own painting "reminded him so much of the Group of Seven that he felt he had to change it."[65]

Jackson returned to teach at Banff in 1944, and again went sketching with Glyde that autumn in southern Alberta. He spent the summers in Banff from 1945 to 1947, painting areas of the southern part of the province after teaching. During these years he established a long lasting friendship with Murray MacDonald (b. 1898), an Edmonton artist. Although he also spent two more autumns in the Alberta foothills in 1949 and 1950, he taught for the last time at Banff in the summer of 1949.[66] Jackson appears to have enjoyed his amateur students and his collegues at Banff. Evidence for this is found in an article he wrote for Canadian Art.

> In the art classes there are many students who have had no previous experience. Some of them have never seen an original painting . . . .
>
> In the short time available we do not put them through a lot of preliminary training before allowing them to paint. They paint from nature right away. Some of the results are weird and wonderful. The complete freedom from law and order and tradition fills me with envy at times. Some of them paint as instinctively as a duck swims. The ones who have had dull, conventional training are the most difficult ones to assist. You know that some of those who make an ungodly mess of paint will do better work at the end of the month than others with a kind of niggling competence.[67]

The amount of direct influence Jackson had on his students is debatable. Certainly he did convey the Group of Seven's attitude towards landscape, and certainly his style would consciously, or unconsciously, be transferred to his students. However, since the summer school was held in the mountains, and since Jackson himself did not particularly care for painting the mountains, preferring the foothills or prairie, it might be valid to conclude that he would, as he indicates, encourage his amateur students to paint what they saw.[68]

The close association between Jackson and Glyde, developed during the 1940's, may warrant an examination of Glyde's artistic style prior to his Alaska Highway sketching trip with Jackson in October, 1943. An untitled print by the artist, executed in 1941, is, according to Patricia Ainslie, "consistent with his paintings of the time." In this print, Glyde's placement of his figures, modelled with hatched lines and flecks, expresses volume and strength. The artist places them firmly in a clearly delineated environment of curved trees that repeat the curves of the figures. Glyde's continuing figurative approach, based on his English training, is evident in this work.[69] Another distinct aspect of Glyde's work of the early 1940s is his carefully designed composition. Edmonton, 1943, 1943, (Edmonton Art Gallery), (Fig. 13), in all probability would have been completed before his sketching trip with Jackson in late 1943.[70] In this work, the soft light falling on the carefully executed buildings does not reflect the Group of Seven style, indeed, the painting could almost be an English scene. His figures are three-dimensional and

clearly depicted. The tree in the foreground and the urban architecture are carefully rendered, again clear indications of Glyde's British training.

After their sketching trips of 1943 and again in 1944, Glyde's work shows a pronounced influence of Jackson's style. Rosebud, Sunday Afternoon, 1945, (private collection), (Fig. 14), continues to express his concerns with the human figure, as he places several clearly modelled figures in the foreground. This interest in a clearly three-dimensional human form most likely is inspired by the British artist Stanley Spencer, whose work Glyde admired.[71] What has changed here is the emphasis of foreground and mid-zone where he places on a diagonal line figure, grain elevators, and fences. There is almost an abrupt break from this foreground and mid-zone to rolling hills in the background, as so often seen in Jackson's compositions. Glyde does not use here the Group of Seven preference of placing areas strictly parallel to the picture plane, yet he reduces his detail and paints the sky with undulating cloud-striations. Although he does use the human figure, unlike Jackson, one should recognize that his simplification of the human forms is combined here with an adaptation of stylistic devices to interpret the prairie sky in much the same manner as the Group of Seven. Jackson's use of colour during these years shows his preference for earth tones, a palette Glyde had used for years. He has, then, assimilated aspects of Jackson's landscape style but, unlike Jackson, Glyde has retained his figurative interest from his early English training.

It should also be noted that Glyde's assimilation of these Group

influences into his own style is in direct contrast to Leighton's Canadian paintings. Leighton's landscapes continued his English academic style as is illustrated in the painting The Lake, Molar Mountain, c. 1948, (Edmonton Art Gallery), (Fig. 15). Here he uses the soft tones and atmosphere more indicative of an English landscape tradition, rather than that of the Canadian West.[72] Perhaps Glyde's familiarity of the pecularities of the Alberta landscape and its small prairie towns, his strong interest in encouraging regional prairie artists to interpret their environment may have resulted in his own acceptance of many of Jackson's solutions for dealing with the flatness of the prairie. In this context, Glyde felt that some of Jackson's paintings of Pincher Creek and of southern Alberta were some of the best paintings that he did in the West.[73] In turn, he would probably have presented some of these solutions to his students, particularly those interested in depicting the landscape. It appears then that through Glyde, Jackson exerted a considerable influence on regional painting in Alberta during the 1940s.

While Jackson himself felt the difficulties of painting the south of the province, particularly in the matter of his foregrounds, remarking that "there is nothing but a few weeds, scrub or stubble to get hold of," he still contended that "with the mountains as a background the foothills could afford the artist endless material."[74] Certainly, one of Jackson's most successful Alberta works of the 1940s is Alberta Rhythm, 1948, (private collection), (Fig. 16), painted in the Pincher Creek area. He uses strong horizontals in the foreground, which blend from ochre to a creamy

yellow tone as the land abruptly dips and leads to a distant rhythmically rendered mid-zone. This in turn is followed by undulating patterns of ochre, green and cream earth colours in the distant hills, and thence to a sky banked by horizontal pink clouds. Of all his many views of the southern Alberta landscape, this work of Jackson's conveys most successfully his feeling for the lateral spaces and rolling landscape of the foothills.

The Alberta scene saw some slow changes in the 1940s, having seen glimpses of abstraction in painting, but the loyalty of artists to traditional landscape painting held fairly firmly. Attempts were made to broaden the scope and numbers of exhibitions of art in Alberta, and so Edmonton and Calgary joined other western cities to form a Western Canada Art Circuit in 1944. Representatives from the western Canadian cities arranged an exhibition program for the next year, and through the National Gallery, exhibitions of the Royal Canadian Academy, The Canadian Society of Painters and Watercolour, The Canadian Group of Painters, The Canadian Society of Graphic Art, and displays from the four western provinces, became available to the public.[75]

The opening of an Allied Arts Centre in Calgary, in September, 1946, using an imposing mansion called the Coste House, created further interest in the arts. A.F. Key's article in Canadian Art gives the reasons for the mansion's being at the disposal of the city's cultural groups.

> Three widely divergent factors were responsible for the centre coming into existence. First, there was the visit

> of Lawren Harris to Calgary in 1944 when, following a meeting he addressed on the post-war development of community centres, a civic centre committee was formed. Then there was the availability of the Coste House. This house had been occupied by the Provincial Institute of Technology and Art from 1939 to 1946 as a temporary school for its fine arts branch, but the school after 1946 was able to return to its permanent buildings. . . . Then too since the Western Art Circuit was organized three years ago, the building had served as art gallery over the week-ends and thus endeared artists and their friends to the place.[76]

Key also emphasized the purposes of the Centre: the fostering good relationships between the arts and crafts, giving aid to educational bodies involved in the arts, and encouraging adult activities in these fields. Important too was the "encouragement of workshop groups in art, music, writing, the theatre, radio, and the crafts where new art forms and techniques will be developed to express and interpret the life and culture of western Canada to the rest of the world."[77] The Centre, under the guidance of Key, remained a stimulus to Calgary artistic life for years, and gave much needed space for city art activities.

The establishment of a Department of Fine Arts at the University of Alberta in Edmonton in 1946, with H.G. Glyde becoming head of the department in 1947, meant that a specialized training in art was now available to Alberta students living in the northern part of the province.[78] Consequently Glyde's resignation resulted for Calgary, in 1946, the hiring of a new head for the art department at the Institute. J.W.G. Macdonald (1897-1960), a Vancouver artist and a former instructor at the Vancouver School of Art, became head of the Institute for only one year. His interest in abstract art, encouraged

by Lawren Harris, had, by the time he lived in Calgary, developed into experiments with automatic drawing.[79] Marion Nicoll, a colleague of Macdonald's at the Institute, was strongly influenced by his method. She expands on this influence.

> Jock Macdonald inspired many artists almost without them knowing it. . . . Although he was here for a year only, he had an impact on students, . . . he improved conditions for the instructors. But most importantly for me, he started me off on automatic drawing. . . . The Montreal painters have affected us in a special way and the automatic drawings made it possible for me to go on to something else. The drawing process made everything I knew come out automatically. It was clarified and emerged in an unconscious way.[80]

It may be remembered that Nicoll's artistic style had gone through changes, assimilating the Group of Seven influence at the Ontario College of Art in the late 20s, being 'retrained' by Leighton in the early 30s and now shifting to automatic drawing under the influence of Jock Macdonald. In 1947, Macdonald left Calgary to teach at the Ontario College of Art, wishing to have more time for his own work, and wanting to get away from the isolation that he experienced in Calgary and the lack of understanding that he saw about art in general. Yet, the article Macdonald wrote in 1947 for Canadian Art, expresses support and optimism for a number of artists who formed the Calgary Group.[81] He refers to the general opinion of Alberta art outside the province as being conservative and lacking in creativity and vitality.

In 1947, Illingworth Kerr arrived from a teaching position at the Vancouver School of Art to take over as head of the Institute,

succeeding Macdonald.[82].

An interesting aspect of the late 1940s was the re-emergence of the Alberta Society of Artists Highlights, with news of Society members, comments on exhibitions, some thoughtful articles, and prints contributed by the various members. The December, 1948, edition of the publication has an article by Bates, who considers the reasons the prairie provinces have remained culturally backward. He maintains that "conventional religion has tended to destroy the aesthetic reaction to life with which every man and woman is born." He feels that "for the painter--here is a region that has never been dealt with adequately and which presents new spatial--problems.[83]

In spite of the somewhat pessimistic conclusions of Max Bates, there were some encouraging aspects of the Alberta art scene in the 1930s and 1940s. Originating in the southern area of the province, the formation of an extensive program at the Institute, the setting up of an art department at the Banff School of Fine Arts, the creating of community art programs throughout the entire province, all were educational art programs for the student or the adult amateur.

The most important conclusion that can be drawn about the Alberta art scene in the 1930s and 40s is the fact that the style of the Group of Seven was still important, not only in its major art institutions but especially in the regional communities of the province. The Institute in Calgary, once Leighton had retired, was sympathetic to the Group because Glyde's personal connections with Jackson resulted in his own change of style. The Banff School of Fine Arts, where Glyde taught in the 1930s and 40s and Jackson in the

1940s, continued to have strong Group affiliations throughout the two decades. Glyde's 1946 appointment to establish a Department of Fine Arts in the Faculty of Arts at the University of Alberta, Edmonton, meant that here, in addition to a formal art curriculum, his sympathies for the "national landscape style" would be indirectly, if not directly, felt. There is evidence that Glyde's influence, and hence Jackson's, was extended most strongly to numerous community art clubs comprised of amateur artists favouring landscape painting. It would, therefore, be appropriate to conclude that the individual whose influence was profoundly felt in Alberta throughout the two decades was H.G. Glyde, and through him, the Group of Seven in the person of A.Y. Jackson. Although there were beginnings of emphasis on more modern trends, the nationalistic landscape interpretation continued to dominate the Alberta art scene primarily because of Glyde's efforts and enthusiasm.

FOOTNOTES

Chapter III

1 Edmonton Art Club Minutes - January 3, 1924, May 5, 1927.

2 "Provincial Art Society in Prospect for Alberta," Edmonton Journal, April 9, 1931, p. 11, col. 4.

3 "Cultural Development in Alberta Marked by Art Exhibit Here," Calgary Herald, December 8, 1931, p. 16, col. 4.
Dr. Carpenter, head of the Provincial Institute of Technology and Art, credited Leighton with being the major impetus in the new provincial organization for Alberta's artists.

4 Alberta Society of Artists' Files, (Edmonton: Provincial Museum Archives).

5 Ibid.
Catalogue of the first exhibition of the Society of Artists held at the Calgary Exhibition and Stampede, July 6-11, and at the Edmonton Exhibition, July 13-18, 1931. The catalogue lists such exhibitors as Robert Campbell, Petley Jones (b. 1908) and Gordon Sinclair from the Edmonton Art Club. Fred Cross from Brooks and Lethbridge, and Calgary artists R.L. Harvey (1888-1973), A.C. Leighton, James Ditchmont and Roland Gissing are also listed.

6 F.H. Norbury, "Arts and Crafts at Fair Show Fine Development," Edmonton Journal, July 22, 1931, p. 5, col. 1.

7 Dan Cambell and F. Norbury, "New Society of Artists Holds First Exhibition," Edmonton Journal, November 25, 1931, p. 5, col. 1.
Campbell's article indicates that the entry forms for the exhibition were available to all Alberta artists. The two adjudicators were sent to Calgary at National Gallery expense.

8 Ibid.
Leighton's artistic ties with Britain had continued through his having become a member of the Royal Society of British Artists in 1929. This is also indicated in MacDonald's A Dictionary of Canadian Artists, 3, p. 800. Campbell reinforces the idea of the British Academy's being an important goal for Alberta artists, hence still emphasizing the importance of European artistic traditions and standards to Western Canadian artists in the 1930s.

9 "Cultural Development in Alberta Marked by Art Exhibition Here," Calgary Herald, December 8, 1931, p. 16, col. 4.
An editorial article entitled "Alberta Art on Exhibition," in the Calgary Herald, December 7, 1931, p. 4, col. 2, comments on the fact that the exhibition "marks an important step forward in the

development of the artistic progress in this province.".

[10] W.F. Irwin, The A.S.A. - A Brief History of the Alberta Society of Artists, 1974, Alberta Society of Artists' File, (Unpublished).

Irwin refers to the monthly assignments as being "rigorous." Reference is made to these by Brown, p. 166. She comments that she appreciated Leighton's willingness to volunteer his time to criticize the members' assignments, but felt it was time she left off painting for others and followed her own "gleam." She did not complete the exercise.

[11] Correspondence from Alberta Society of Artists' secretary R. Duff to Robert Campbell, dated October 28, 1932. Alberta Society of Artists' File.

Simon, pp. 193-197. Although there does not appear to have been an official connection between the art department of the Institute and the University Department of Extension, there seems to have been a co-operative affiliation. There is a reference to a co-operative exhibition between the Institute, the Department of Extension, and the Alberta Handicrafts Guild in 1934.

[12] Artometer, 1933, Alberta Society of Artists' Files.

[13] Marion Nicoll a Retrospective, (Edmonton: Edmonton Art Gallery, 1975), N.pag.

[14] "An Interview with Marion Nicoll," conducted by Laura Chrumka, February 1, 5 and 25, 1982, for a project co-sponsored by the Junior League of Calgary Historical Endowment Society, (Calgary: Glenbow Museum Archives). Summer Rain, 1934, (Edmonton: Alberta Art Foundation).

[15] F.H. Norbury, "Institute Pupils Display Quality of Western Art," Edmonton Journal, May 13, 1931, p. 5, col. 3. The Bow Valley, 1930, (private collection, Edmonton). Illustrated by Roger Boulet, A.C. Leighton, p. 19.

[16] F.H. Norbury, "Art Courses and Plans Promise Busy Summer," Edmonton Journal, June 17, 1931, p. 5, col. 1.

[17] W.F. Irwin, The A.S.A. - A Brief History of the Alberta Society of Artists.

[18] Simon, pp. 196-197. The author indicates that the Banff School of Fine Art, part of the University of Alberta Department of Extension, now had full authority over the art department, but instructors from the Institute might still be hired for the summer.

[19] Brown, Sketches, pp. 166-167.
Brown indicates that disapproval of Carr's work was so

pronounced that it was felt that the Calgary public must be protected against "such outrageous painting." She indicates the disapproval was, at least indirectly, felt by Carpenter as well as Leighton. Both, in their influential positions at the Institute, could boycott the Carr exhibition.

20 McLeish, p. 104.
Lismer's tour of the Canadian West began March 12, 1932.

21 F. Norbury, "Canada Has Developed National School of Art," Edmonton Journal, March 16, 1932, p. 5, col. 3.

22 Thryza Bishop, "Old and New Impressionism is Subject of Art Address," Edmonton Journal, March 17, 1932, p. 9, col. 1.

23 "West More Art Conscious Than East, Finds Visitor," Edmonton Journal, March 23, 1932, p. 13, col. 6.

24 "National Quality Makes Painting Great, Is Claim," Edmonton Journal, March 26, 1932, p. 15, col. 4.

25 McLeish, p. 119.

26 Harper, p. 266.
Although the Group was formally disbanded in 1933, and The Canadian Group of Painters was formed to replace it, the members of the former Group of Seven continued to be very influential.

27 Harper, p. 304, 305.
Terry Fenton, Foreword, Jack Bush: A Retrospective, (Toronto: Art Gallery of Ontario, 1976, N.pag.
This domination was felt by Jack Bush in the 1930s and the 1940s, when as a young artist in Toronto, he felt overwhelmed by the acceptance of the Group's style, and found it difficult to break away from it.

28 Lotta Demsey, "Canadian Art Show Here is Outstanding," Edmonton Bulletin, March 11, 1935, p. 6, col. 4.

29 Gordon Sinclair, "City Art Show Has Work of 30 Artists," Edmonton Bulletin, April 19, 1949, p. 3, col. 1.

30 Edmonton Art Gallery Minutes, from October, 1942 to June 1953.

31 Kate Davis, "Difficult Challenges - Great Joys - History of the EAG," Update, (Edmonton: Edmonton Art Gallery, July/August 1984), p. 7.

32 F. Norbury, "National Gallery Sends Pictures to Art Museum," Edmonton Journal, October 28, 1931, p. 5, col. 4.

33 Archival material, Edmonton Art Gallery, Edmonton.
Eric Brown National Gallery director until his death in 1939, continued his support of the Group of Seven, but with his grants cut down, his purchasing power for works was very curtailed (Jackson, Painter's, pp. 80, 81).

34 F. Norbury, "Displaying Group of Water-Colors," Edmonton Journal, December 29, 1939, p. 15, col. 1.

35 Archival material, 1946, 1948, Edmonton Art Gallery, Edmonton.

36 F. Norbury, "Display Paintings of Noted Artist Here," Edmonton Journal, Sept. 7, 1949, p. 9, col. 3.

37 "Two Art Displays Hung in Museum," Edmonton Journal, August 31, 1949, p. 5, col. 3.

38 R. W. Hedley sent in news event of Museum activities in 1944-45. Canadian Art published accounts of such Museum activities as a Jackson film being shown (1.3, p. 122), exhibitions of a Royal Canadian show, an Alberta Society of Artists exhibit, water colours by Phillips (1.4, p. 169), a demonstration by Phillips at another of his exhibitions (1.5, p. 220), and a show of the sketches produced by Jackson and Glyde on their Alaska Highway trip (2.2, p. 80). Further, West Wind, a National Film Board of Canada production, features the art of Tom Thomson, whose work influenced his fellow artists, the later Group of Seven. This film was produced in 1943, so that it would have been available for viewing after this date.

39 William Colgate, Canadian Art, (Toronto: Ryerson Press, 1943), p. 179.

40 R.W. Hedley, "Edmonton," Canadian Art, Vol. 1.3, 1943, p. 78.

41 "Artist Returns From Trip North," Edmonton Journal, October 12, 1949, p. 11, col. 4.

42 Phillips' Moraine Lake, was a gift from the Edmonton Teachers' Association in 1930. Leighton's The Sweet Shop, the High Street, Kent, c. 1926, was purchased in 1930. A.Y. Jackson's Grey Day, St. Tite-des Caps, c. 1930, was donated to the Museum. Harris' sketch Lake Superior - Sketch, c. 1927, was a gift of Robert Campbell (one of the original members of the Edmonton Art Club) in 1943. Phillips' Dawn at the Edmonton Airport, 1942, and Glyde's Edmonton, 1943, were donated to the Museum by the late John Imrie, Ray Milner, and Dr. Harold Orr in 1944.

43 "The Calgary Sketch Club," Visual Arts Newsletter, Alberta Culture, Edmonton, 6.5, Oct., 1984, p. 21.

Reference is also made to the Sketch Club in Jim Nicoll's, The Poetry and Prose of Jim Nicoll, (Calgary: Sandstone Publishing Co., 1980) in his article "Alberta Hangs Up Its Chaps," p. 87.

44 Helen Collinson, H.G. Glyde in Canada, (Edmonton: Edmonton Art Gallery, 1975), N.pag.

Glyde and Leighton had been fellow students at the Brassey Institute of Arts and Sciences at Hastings, England, and at Leighton's suggestion Carpenter invited Glyde to teach drawing at the Institute. Glyde arrived in Calgary in October, 1935.

45 Ibid.

Marion Nicoll, who became an instructor at the Institute after graduating, and taught under Leighton and Glyde, refers to Glyde as being "a good draftsman." She notes that she did not teach painting because she felt if you taught painting you did not do much of your own work. She continued to work on her painting, particularly in water color. At the Institute she taught such courses as batik and jewellery design. (These statements are found in An Interview with Marion Nicoll, conducted by Laura Chrumak, February 1, 5 and 25, 1982, and "Marion Nicoll in Conversation with Duck Ventures," Nicoll (Edmonton: Edmonton Art Gallery, 1975), N.pag.)

46 Collinson, Glyde in Canada.

47 Ibid.

48 H.G. Glyde, "Community Art in Alberta," Canadian Art, 5.1, 1947, p. 30.

49 Ibid., p. 32.

50 Ibid., pp. 30, 32.

51 Ibid., p. 30, 32.

By the 1940s, when his article was written, Glyde may have, perhaps unconsciously, influenced Reid in her interpretation, for several of his works in this decade seem to have elements of the Group style. Diana Chown, Laura Evans Reid 1883-1951 (Edmonton: University of Alberta, 1983), illustrates Reid's Prairie Pattern, c. 1948 (p. 44). Reid's use of strong rhythms and flat areas of colour is similar to Glyde's and Jackson's landscape interpretation.

52 Archival notes and material, (Sir Alexander Galt Museum and Archives, Lethbridge). Greg Ellis, telephone interview Jan. 2, 1985. It would appear that Lethbridge did have an art teacher, Edith Kirk, who gave lessons prior to World War One, but there was comparatively little art activity in the 1920s.

53 Reference is made to these two exhibits in editions of the Lethbridge Herald, one dated November 15, 1937, p. 8, col. 4 ("Local

Sketch Club to Sponsor Art Exhibit") and the other dated November 21, 1937, p. 8, col. 3 ("Lethbridge Man Shows Picture at RCA Exhibit").

54 "Alberta Artist Inspires Group of Sketch Club," Lethbridge Herald, January 31, 1938, p. 8, col. 5.

55 "Art in City Receives Real Impetus From Short Course Held For Students," Lethbridge Herald, June 15, 1938, p. 10, col. 4.
There is also archival reference to this from the Sir Alexander Galt Museum, Lethbridge.

56 Patricia Gordon, "The First Twenty Years of the Medicine Hat Community Art Club - 1945 to 1965," Medicine Hat Art Gallery, Medicine Hat, N.pag.

57 Perry, p. 39-41.

58 F. Norbury, "Northerner's Art Shown at Varsity," Edmonton Journal, Nov. 10, 1933, p. 17, col. 5. Monkman Lake, 1942, oil wash on wood, (private collection). Perry, p. 93.

59 "Mount Royal Artists Show Work Monday," Calgary Herald, October 18, 1935, p. 24, col. 5.

60 Michael Gribbon, Walter J. Phillips, (Ottawa: National Gallery of Canada, 1978), p. 75.
After a summer teaching at the Banff School in 1940, Phillips moved to Calgary to teach at the Institute in 1941. However, he returned to Banff permanently in 1948, where he taught and painted.

61 Joan Stebbins, A.Y. Jackson in Southern Alberta, (Lethbridge: Southern Alberta Art Gallery, 1981), N.pag.
Jackson's interest in sketching this part of Canada began with his 1937 trip, although he had visited the Rocky Mountains earlier. Dennis Reid, Alberta Rhythm: The Later Works of A.Y. Jackson (Toronto: Art Gallery of Ontario, 1982), p. 15, indicates that he feels Jackson's style of painting the Alberta prairies and foothill landscape has a stronger lateral direction, although still involving the same rhythm typical of his style.

62 Jackson, Painter's, p. 141.

63 H.G. Glyde, "Calgary," Canadian Art, 1.3, 1944, p. 32.

64 A.Y. Jackson, "Sketching on the Alaska Highway," Canadian Art, 1.3, 1944, pp. 89-90.
Jackson's work Alaska Highway Between Watson Lake and Nelson, depicts the road sweeping through the foreground and toward the distant hills, rendered in his broad undulating style. Glyde's works Highland River, B.C. and Camp 108, Yukon Territory, repeat similar rhythmic aspects of road and hills, as are expressed in

Jackson's painting. These works would be dated 1943-1944.

65 Interview by Helen Collinson with H.G. Glyde, July 3-August 2, 1971, (Edmonton: Visual Arts Branch, Alberta Culture).

66 Dennis Reid, Alberta Rhythm: The Later Work of A.Y. Jackson, (Toronto: Gallery of Ontario, 1982), pp. 94-96.

67 A.Y. Jackson, "Banff School of Fine Arts," Canadian Art, 3.4, 1946, p. 161.

68 For further information see Karen Wilkin, "Foreword," The Group of Seven in the Rockies, (Edmonton: Edmonton Art Gallery, in co-operation with the Peter Whyte Gallery, Banff, 1974), N.pag.

69 Patricia Ainslie, Images of the Land Canadian Block Prints 1919-1945, (Calgary: Glenbow Museum, 1984), p. 90.

70 Collinson, H.G. Glyde in Canada. Edmonton, 1943, illustrated on front cover shows that Glyde is here influenced by English artist Sir Stanley Spencer (admired by Glyde) whose paintings achieve an overall unity while emphasizing each part.

71 This information was conveyed verbally to Dr. J. Sybesma-Ironside by Glyde's daughter, Helen Collinson.

72 Boulet, Leighton, p. 16. Illustration of Leighton's work, The Lake, Molar Mountain, c. 1948.

73 Collinson, H.G. Glyde.

74 Jackson, Painters, p. 120. In contrast to the difficulty that Jackson had with the prairie foreground, Glyde puts people in his foreground to help the viewer visually make the transition between the foreground and mid-zone.

75 "Western Canada Art Circuit," Canadian Art. 2.1, 1944, p. 36.

76 A.F. Key, "The Calgary Art Centre, Canadian Art, 4.3, 1947, pp. 122-123.

77 Ibid.

78 Collinson, Glyde in Canada.

79 Joyce Zemans, Jock Macdonald, The Inner Landscape, (Toronto: Art Gallery of Ontario, 1981), pp. 82-130.

80 Bente Roed Cochran, "Alberta: Concerning the History of the Visual Arts," Visual Arts Newsletter, Alberta Culture, Edmonton, 3.1, 1981, p. 13.

81 J.W.G. Macdonald, "Heralding a New Group," Canadian Art, 5.1, 1947, p. 36. Among the members were two painters, Maxwell Bates and William Stevenson, who, as young artists in the late 1920's received instruction from Haukaness. Both left in 1931 and did not return to Calgary until the 1940s.

82 Bente Roed Cochran, "Alberta: Concerning the History of the Visual Arts," Visual Arts Newsletter, Alberta Culture, Edmonton, 3.1, 1981, p. 13.

83 Max Bates, "Some Problems of Environment," Highlights, December 1948, pp. 2-3.

Chapter IV

## THE INFLUENCE OF THE GROUP OF SEVEN IN THE FIFTIES

During the 1950s Alberta artists became increasingly aware of the international art scene through reviews of important exhibitions in professional journals, from first-hand accounts of the experiences of Alberta artists who viewed such exhibitions, and from those who were able to study under influential teachers in New York, the centre of the international art scene in the 1950s.[1] Even the amateur artists of the provincial art clubs appeared to absorb some of the concepts of the new abstract art that pervaded the art scene of the decade. Yet, in general, the members of the erstwhile Group of Seven were still held in esteem. This was undoubtedly due to the basic conservative attidue of Alberta landcapists, mostly part-timers and amateurs. Further, the major Group of Seven retrospective exhibitions which presented their painting to the Canadian public were held in eastern Canada, so that they had little effect on Alberta. However, smaller exhibits of Group paintings were sent out to the West by the National Gallery and, as has been shown, were well received.[2]

In this decade, the work of the painters of the Group of Seven remained an important part of Canadian art, therefore, it was featured in the retrospective exhibitions of A.Y. Jackson and Arthur Lismer held in the early years of the decade. Lismer's exhibition, with important examples of his career from 1913 to 1950, was held in 1951.[3] Sydney Key, in his introduction to the Lismer catalogue,

credits the artist with keeping alive the spirit of artistic freedom by his lecturing on "the doctrine of the artist's right to self expression from one end of Canada to the other."[4] Harris comments that Lismer's work is never "stylized nor descriptive."[5] Certainly these retrospective exhibitions paid tribute to the 'seniority' of the members of the Group in Canadian art. While the catalogue would be available to few Albertans, reviews on this retrospective exhibit in Canadian Art would be more accessible to many. An article written by Jackson credits Lismer with being able to create the impressive volume of work reflected by the retrospective exhibition despite his inability to paint full time.[6] Andrew Bell recognizes the work of the Group of Seven "as a landmark in the development of honest art forms in Canada" and shows an insight into this aspect of the Group style that might be interpreted as being influential in the search for new artistic inspiration of the 1950s[7]. Perhaps Lismer's attitude toward a continuing art education may have been somewhat influential in broadening educational horizons of art students in Alberta in the 1950s. Bell refers to what he feels is Lismer's best work.

> The best Lismer work, in the opinion of this reviewer, is unquestionably that which parallels the active years of the Group, that is from 1920 to 1933. These were the years when those dramatic canvases, with all their startling panoramic boldness, were done. This was the exciting time when Lismer and his comrades with brushes were doing what only good artists can do--wrenching away from their subjects new truths for everyone to see. It was the era of the Canadian declaration of artistic dependence.[8]

Bell states that Lismer's work represents his preoccupation with pure design, so that the reduction of his landscapes or subjects has

meaning and order.[9] This would appear to be a valid observation concerning this artist's work.

That the Group of Seven was still considered important in Canada, is indicated in the National Gallery's travelling exhibition of Lismer's paintings. The Edmonton public saw part of the 300 works of the original retrospective. Norbury's review reflects the national acceptance of the Group as he comments on their importance to Canadian art, emphasizing their revolutionary importance in their early years, and dwelling on Lismer being an "advocate for freedom of expression in all forms of artistic endeavour."[10] The reviewer of the same exhibition when it was displayed in Calgary refers to the Group of Seven as "one of the greatest schools of landscape painting" and emphasizes the opportunity of viewing Lismer's work representing his lengthy career.[11]

Members of the Alberta art community and an interested public had access to McLeish's September Gale, Lismer's biography, published in 1955.[12] The author gives an extensive account of Lismer's career and his relationship with the Group of Seven, and emphasizes his theories on art education. Therefore, public respect, recognition of the importance of the Group contribution, and interest in its individual members was still forthcoming in the middle of the decade.

Jackon's retrospective exhibition covered the period of his career from 1902 to 1953. In the catalogue, Martin Baldwin stated the reasons for the retrospectives being presented to the Canadian public.

> The idea behind the venture is essentially this: that the subject should be a Canadian artist who won general

> recognition over a period of years both with his colleagues and the interested public, and who has had, either by his professional work or outside it, or both, an important influence on the development of art in Canada.[13]

Lismer's article in this exhibition catalogue emphasizes his view of Jackson in his role of a national artist. It also reflects Lismer's own views concerning Canadian art as he regarded it in the 1950s.

> Jackson is a pioneer in this country of the age of discovery of Canada as a land to be painted, apart from any consideration or respect for European techniques, attitudes of pastoral serenity, or allegiance to foreign tradition. He was one of those who were discovering the nature of our environment in terms of colour, light, and the significant design of its forms--not the world of appearance merely, but searching for an equivalent in terms of our own ever-changing scene. . . . Today we discuss the term "Canadian art," with lessening conviction of its importance in our day of internationalism and of inter-spatial divinations. Today, these words "Canadian Art," as applied to painting, are regarded as a cliche of regional immaturity. . . . But take it back thirty years--the words "Canadian Art" become more than a hypnotic slogan. It is a mark of departure from academicism and European romanticism. Such a movement was . . . inevitable to Canada.[14]

Jackson's trips to Alberta from 1937 to the 1950s (the years he painted and sketched in the province) were reflected in his paintings of the Alberta landscape which were included in his exhibition.[15] Unlike Lismer's retrospective, there does not appear to have been a National Gallery travelling exhibition that brought part of this show to Alberta in the 1950s. Nevertheless, the Alberta public was made aware of it in Canadian Art, for the magazine paid tribute to Jackson with articles on his career as well as his art.[16] It also indicated that the artist was still regarded with respect in 1960, when the

periodical included an "Artist in Action" series, one of them featuring Jackson in an interview with Lawrence Sabbath. One should recognize the artist's cautious acceptance of the more abstract styles of the 1950s, when he replies to Sabbath's question regarding the direction he thinks Canadian art is taking.

> . . . It's moving in different directions. Now we get shows from all over and the young artist can't avoid being influenced. He'd be a fool to shut his eyes to what he sees but it's difficult to know what effect it will have. The young artist who imitates Matisse and Picasso isn't going to get ahead of them. We don't have artists who will lead in the modern movement and we're apt to become followers.
> . . . The Group of Seven is over. You don't see any of their influence today at all. The young people aren't painting the Canadian background very much. They are working from nature but stylizing it, partly abstract, partly non-objective.[17]

Jackson's autobiography, A Painter's Country, reviewed by R.H. Hubbard in Canadian Art, gave Alberta artists exposure to the writings by a Group member. The review comments on Jackson's book, reminding "us at a critical time that a vast and wonderful country is still open to Canadians, along with the qualities which the frontier inspires of liberty, equality, and fraternity."[18] Hubbard feels that the work is also valuable for "containing many first hand accounts that cannot be found anywhere else."[19] However, during the 1950's, the National Film Board of Canada circulated two films; one, featuring Lismer, was produced in 1952, the other, about Varley, was released in 1953. These two films provided additional "first hand" information regarding the Group of Seven and therefore, they should be recognized as a valuable source of biographical information, providing artists and art

students alike with a visual account of two potential role-models: Lismer and Varley.

Jackson was the only member of the Group who continued to paint in Alberta in the early 1950s.[20] He was honoured by the University of Alberta in 1951, with the National Award of Art, given "for the purpose of fostering a greater appreciation of the arts in Canada."[21] He also undertook a lecture tour with Frances Loring (1887-1968), Canadian sculptor, into the Peace River area, in 1952, and as he comments in his autobiography, "we addressed gatherings in schools and community halls."[22] The public of southern Alberta was able to hear Jackson talk about his artistic career and the Group of Seven. In a lecture to members of the Alberta Society of Artists at Coste House in 1951, he recalled his early visits to western Canada, where, as he put it, "art as Canadians knew it was unheard of." He gave an account of the Group struggles and experiences, but finished on an optimistic note with the statement that "since that time there has been an increasing interest in Canadian art."[23] Albertans again had an opportunity to be exposed to Jackson and the Group of Seven when Fraser Perry published his interview with the artist in the Lethbridge Herald in September 1959.[24] Jackson's views on such artists as Picasso, who, he feels, "spoofs the public with abstractions" might not have been shared by the more informed Alberta artists. He does express empathy with present day artists, who are more accepted and respected than members of the Group were in the first years of their formation in the 1920s. Jackson reinforces his belief that Canada has many areas worthy of painting, as he states

that more painters are now aware that they can paint in any location, not just those areas such as Banff that possess beauty and grandeur.

Jackson's visit and sketching trip to southern Alberta in the spring of 1954 yielded several works which reveal the shifting attitude to form as observed by Dennis Read. He indicates that the artist's later canvasses are more painterly and show less interest in the articulation of form.[25] Christopher Varley's criticism that many of Jackson's works are too general might apply to these paintings of 1954.[26] They do indeed tell us little about the particulars of the scene he is depicting. Yet Reid feels that the absence of the "particulars" is not important in the artist's later works.[27] However, in spite of the fact that Jackson continued to visit and sketch Alberta, it may be concluded that few members of the public, with the exception of the artist's friends and sketching companions, saw his works of the 1950s, since none of them appear to have been exhibited in the West during the decade.[28]

The Alberta public interested in art continued to have opportunities to see works by the Group of Seven, although more of these exhibitions appear to have been held in the earlier part of the decade. A collection of Canadian paintings belonging to an Edmonton collector and exhibited at the Edmonton Museum of Art in 1950, were reviewed by Norbury, who lauded the choice of such artists as MacDonald, Jackson, Harris, Thomson, Lismer, and Carr. In view of the fact that they were exhibited in 1950, his choice of words, describing these artists as "modern" Canadian painters, questions how informed Norbury actually is about contemporary art.[29]

Hedley, on the other hand, reviewed the display of Harris' work at the Museum in 1953, in a knowledgeable and scholarly manner that would heighten the Edmonton public's awareness of Harris' artistic development. He comments on the fact that, of the former Group members, Harris appears to be the "most daring" and has explored art from realism to abstraction. He mentions that in his painting, the artist "strips off the outer surface of the mountains to give us what he considers the true reality . . .". Hedley feels Harris' paintings are well executed, have harmonious colors and simplified forms.[30]

Travelling art exhibits continued to be presented to the Alberta public in the 1950s. An Edmonton exhibition of works of the Western Canada Art Circuit was reviewed in October, 1950, by Norbury. Here, he is cautiously favourable toward experimental attitudes of the artists involved. He pays "tribute to the independence of vision and thought in the western provinces." He indicates too that there are "a few examples of the modern introspective brand" and comments on the "praiseworthy independence of action and outlook that indicates growth." Although he mentions few of the titles, he comments on Glyde's mural technique as being "similar to that of the early Italian fresco," Bates' work being "delightfully naive," Nicoll's art having "design, light, and texture," and Stanford Perrott (b. 1917) as an artist "having much ability of a quiet type."[31]

The public of the northern Alberta region, and particularly the area of Edmonton, had opportunities to see more varied types of art exhibitions as the move of the Edmonton Museum of Arts to the Richard Secord mansion in 1952 expanded the facilities.[32] Hedley's review

of an exhibition of Glyde's landscapes of Alberta and Britain in 1953, refers to the work Miners' Cottage, Canmore, 1950, (Edmonton Art Gallery) and points out the manner in which "the light-coloured cottages attract attention."[33] One can observe the Group of Seven influence (again, no doubt, through Glyde's contacts with A.Y. Jackson) in the shapes of trees, the rhythmic curves of winding river.

Hedley's review of another 1953 exhibition at the Museum shows his awareness of the difficulty the public might experience in accepting more contemporary styles of painting.[34] Again in 1954 Hedley attempts to clarify some aspects of modern artistic methods and styles as compared to more traditional ones, as he comments on an exhibition of "progressive" Western painters.[35]

Hedley appears to parry criticism of a 1954 exhibition in Edmonton of the Canadian Society of Painters in Water Colours, where the range was from realism to the non-objective style. He defended non-objective art strongly and stated that "it is useless to try to push the clock back in the work of modern artists, and that includes all the best painters. These styles are here to stay."[36] These reviews indicate that the Edmonton public was exposed to, and reacted to art different from the now traditional Group of Seven.

The Edmonton Art Club continued to lend its support to the Edmonton Art Gallery.[37] Members of the Club contributed toward its building fund, and individuals continued to offer assistance to gallery projects in many ways.[38] Several of the Edmonton Art Club annual exhibitions were reviewed by Hedley during the decade, and here his remarks are carefully thought out, with little adverse criticism.

He remarks, in 1953, that most of the paintings in the annual exhibition are naturalistically rendered landscapes, a few others are more imaginative.[39] His review of the 1954 exhibition points out that landscape as a subject still makes up two thirds of the show.[40]

Hedley reviewed again in 1959 the annual exhibition of the Edmonton Art Club and indicates that some "modern impressionistic" work and "abstract paintings" were in the show.[41] The reviews indicate that the Edmonton Art Club concentrates during the 1950's on a rather conservative approach to landscape painting, so that it is fair to conclude that the Group of Seven style was still acceptable to its members.

In the 1950s McNaught continued to teach art in the Peace River region. Her painting still reflected the Group of Seven style in the use of broad strokes of paint, rendered in strong colours and the rhythmic design, typical of that influence. Her painting Entrance to Monkman Pass, 1950 (collection unknown), (Fig. 17), is indicative that the Group of Seven influence is still featured strongly in her work.[42] The visit of Jackson and Loring to her studio, when on their lecture tour in 1952, is an acknowledgement of the respect in which McNaught was held in the art circles of northern Alberta. With respect to her teaching and influence, it might be appropriate to conjecture that McNaught's Group of Seven-influenced style of painting would have been transferred to her pupils. Perry gives an indication of this in:

> Betty, drawing from her own training at the Ontario College of Art, always stresses to her students the use of

> shapes and forms, asking them to relate all objects to their simplest level; . . .
>
> Colour is also important to Betty. She is not afraid to use strong, vibrant colours . . .
>
> She pays tremendous attention to texture. She loads her brush with paint and lays it on in strong, definite strokes, letting the roll of the brush create ridges of texture, which, under her subtle control, add depth and drama to the painting.
>
> By changing colours and laying one beside the other, she forces the eye to blend them . . .
>
> Betty has created her own unique approach to oil painting by creating richness with texture and vibrant colours.[43]

Southern Alberta continued to have support for amateur art groups in the 1950s. The Calgary Sketch Club's exhibition of 1951 was referred to as having "quality rather than quantity," but this rather faint praise is diluted by the criticism that some paintings "lacked imagination."[44]

The Lethbridge Sketch Club continued to entertain Jackson on his trips to that area in the decade. Indeed, perhaps the members of the club saw more of his work than most of the Alberta public, since Jackson was not only interested in having club members accompany him on sketching trips, but also would display and talk about his own sketches brought back from his trips to such areas as Yellowknife and vicinity.[45] Lethbridge Sketch Club members would have an opportunity to see the works of other western artists, for they joined the Western Canada Art Circuit in 1950.

In spite of the exposure to Jackson and to the work of other artists exhibiting in travelling exhibitions, Hedley, in a 1954 review of an exhibition of 30 paintings by the Lethbridge artists, expressed the opinion that their paintings, consisting of mostly of landscapes,

might be described as conventional, and were "similar to those of the early days of this century."[46] Therefore, while the Lethbridge Sketch Club may be commended for continuing to give its members some opportunity for creativity, it appears to have remained conservative.

The Medicine Hat Community Art Club continued their contact with the Banff School of Fine Arts, inviting Donald Cameron, Director the School, to speak to members. Throughout the 1950s the Club continued to have University Extension instructors, H.G. Glyde, J.B. Taylor, and near the end of the decade, Leslie Graff (b. 1936) and others. Art Club minutes report on public controversy over a contemporary art show in 1955, featuring such artists as Binning and Borduas, with emphasis on the fact that avant-garde works meant a boost in attendance. Like the Lethbridge Art Club, it may be concluded that, in the 1950s, the Medicine Hat Art Club remained fairly traditional in landscape painting. In spite of this, Patricia Gordon concludes in her account of the Club, that its contribution was important to the cultural life of the city. Perhaps its most valuable effect was as a vehicle for its members to express an awareness of the importance of art in the community at large.[47]

The Alberta Society of Artists played a fairly active role in the provincial art scene throughout the decade, not only through their exhibitions and meetings, but also through their publication, Highlights. Members of the Society seem informed regarding current national and international art movements.[48]

It is of interest to ascertain from Alberta Society of Artists exhibition reviews the extent to which members may have absorbed some

of the more recent stylistic trends. The 1953 A.S.A. exhibition, held in the Edmonton Museum of Arts, consisted of 40 paintings, some of which were non-member entries. Hedley's review is somewhat critical of the fact that the show is overcrowded with naturalistically painted landscapes, although he does concede that the quality is high. He expresses the opinion that more contemporary art would have resulted in a better balanced exhibition, and, indeed, suggests that paintings by the non-members show a more creative ability in the use of Automatism.[49]

The 1954 annual A.S.A. exhibition, also held in the Museum, is referred to by Hedley as being "outstanding." He commends the use of stronger colour, and makes the statement that the "old, academic style is almost gone," being replaced by "personal styles." He refers to Annora Brown's "fine colour contrast between mountains and trees," the "fine rhythm colour scheme by Lethbridge artist, Michael Pisko" (b. 1913), the "interesting personal style" of Calgary artist, Rolf Ungstad (1929-1982), and the work by Illingworth Kerr as the "most effective and along cubist lines."[50]

The catalogue of the A.S.A.'s 27th Annual Winter Exhibition (1958), reveals some changes in the work of a few of the artists of the Alberta Society of Artists. The work of Ron Spickett (b. 1926) abstracts in Evening Pines the foreground shapes of trees into linear, somewhat spiky lines and places them against a background of curved shapes of colour.[51] Bates, in a 1960 article points out that Spickett's work possesses a linear quality and reflects something of the artist's philosophy that "we live with nature as part of it,

rather than above it as conquerors." This concept, and the artist's expressed aim to "make a symbol of reality," is reflected to a marked degree in Evening Pines.[52] Janet Mitchell (b. 1915) exhibits a loosely sketched autumn landscape of 1957; vertical linear motifs of the foreground and solidly outlined background hills are painted in her expressive style. Guest artist Walter Drohan (b. 1932) reflects a sweeping use of brush and paint in his abstract painting. Rolf Ungstad's entry as a guest artist concentrates on the aspect of depicting lights in a night landscape, using strong lines and contrasts, also in an abstract manner.[53]

Clearly, Highlights, the publication of the Alberta Society of Artists, provided a vehicle for the dissemination of its members' opinions, and a means of educating Alberta artists by making them more aware of current national and international artistic trends, Kathy Zimon observes that this publication served a valuable purpose for Alberta art.[54]

Early in the decade, Maxwell Bates expressed concern about the standards of art set by A.S.A. members in their exhibitions.

> Unanimous agreement on the necessity for a higher standard must be reached before the Society can hope to make real progress. It is demanded by a public more sophisticated and more interested in the arts through the effects of art education in our communities, and because of our rapidly increasing population.[55]

James Nicoll expressed his opinion over traditional artistic attitudes and practices in Highlights, March, 1951, stating that "tradition has lost its compulsion," and that "it appears evident that

fresh experimentation is necessary to offset exhaustion and decadence."[56] That same year, in the December issue of Highlights, Nicoll expresses more optimism about stylistic changes in members' paintings.

> More arresting features of our local scene are to be found in the increasing diversity of interest and approach. Many of them are now experimenting with styles . . . which have been in flux in Europe and America, for decades.[57]

A similar thought is expressed by Ralph Hedley in Highlights, September, 1953.

> Today artists are exploring new forms, seeking for new ideas, and abandoning to a considerable degree the representative methods of the former era.[58]

Henson, in a December, 1956 issue of Highlights, discusses the traditional approach to landscape painting as evident in A.S.A. exhibitions of the 1950s. He feels that the problem facing landscape artists is the fact that the works should be more than a factual record of that landscape. He credits younger members who have tried to approach art in a progressive manner. He concludes that "those of you who still paint in a conservative and traditional style might give serious thought on how best we might live and paint in 1957, rather than the way we did circa 1910."[59]

Illingworth Kerr, the Head of the Institute, affirmed his support for abstract painting in a Highlights article of 1956.

> Let us be honest regarding our need for abstraction--our self expression (must) become more meaningful and more aesthetic . . . . Let us begin with our mental cobwebs.[60]

Ron Spickett's year at the Allende Institute in Mexico resulted in an article in Highlights. He negated the use of illusion and hence denied its importance in landscape painting. He wrote about the role of order in art.

> To withdraw from the illusion and sever the process of beauty is the ultimate motivation . . . (it) is a courageous act and a responsible one. For what brings greater responsibility than freedom.[61]

Members' view on modern art were often expressed in Highlights. The Picasso show of 1957 was seen in New York by several A.S.A. members. Wes Irwin, voiced his appreciation for the "authority, power and strength of composition" in the works of the exhibition. He deplored the fact that Picasso's paintings lacked "any form of beauty."[62] Kerr reacts by stating that Picasso is "the enigma of our time." He feels that the artist's "master of design mechanisms" is "set against exquisite draughtmanship" and is the "height of satirical symbolism." Kerr does consider Picasso's work as having an "idea that transforms our present reality."[63]

During the 1950s the publications in Highlights, indicate that in this period a transition took place from a more traditional landscape approach to a progressive, non-figurative style. It should be noted that many A.S.A. members were professionally trained who, through exposure, tried to keep abreast of contemporary art movements. In smaller, regional art clubs most members were usually amateur artists who tended to be conservative in their approach to landscape painting.

There was recognition for a few of the professional artists in 1955 when they took part in a government sponsored competition, the purpose of which was the selection of eight paintings by Alberta artists. These were reproduced in The Alberta Golden Jubilee Anthology, a publication designed as part of the commemoration of Alberta's 50 years as a province, and later purchased to become part of a permanent provincial art collection.[64] In addition to the eight coloured illustrations, there were black and white drawings and end-papers that were executed by H.G. Glyde. Glyde's illustrations show Group of Seven influence. The paintings and drawings chosen for the publication included works by J.B. Taylor, H.G. Glyde, Euphemia McNaught, and Annora Brown.[65]

It is evident that the work entered in this government competition reflects aspects of the Group of Seven landscape tradition in the artists' personal style. Glyde's Vegreville, Alberta (n.d.) has a rhythmic emphasis in foreground interpretation and ribbon-like clouds typical of the Group, and shows Jackson's influence in the dominance of grain elevators in the composition.[66] Yet Glyde's colours are somewhat earthen and more tonal than those of the Group of Seven, and reflect his English training. McNaught's Edson Trail Days (n.d.) emphasizes the depiction of figures, but the curving sweep of road and sky has the strong rhythms of the Group of Seven. Brown's Prairie Chicken Dance (n.d.) has the bright colours that seem to be the heritage of her Ontario College of Art training and Group of Seven influence, although her work is primarily cubist in origin. Taylor's Alberta Badlands (n.d.) uses the traditional landscape theme, but his

work is more reflective of his interest in light and a close view of the rocky landscape of the badlands.

One can conclude that the nationalistic landscape theme, the choice of colours, and the broadly painted rhythmic motifs of the Group of Seven were not entirely ignored by these professional Alberta artists such as Glyde and McNaught, whose work was considered to be among the most superior in the province. Traditional works such as by Schintz, Hyndman, Barry and Taylor were represented along with more cubist-inspired paintings such as by Brown.

Throughout the 1950s, articles which surveyed the Canadian art scene were published in magazines throughout the country. Eric Newton intended with his 1954 tour of Canada to give "a bird's eye view of the artistic life of the Dominion." He gives his reasons for concluding that differences do exist between regions of Canada.

> There was a time, less than twenty years ago, when the Group of Seven threatened to unify and to dominate the whole of progressive Canadian painting. The Group achieved the extraordinary feat of revealing Canada to herself as a vast, largely untamed, almost uninhabited continent, violent in all its physical manifestations . . . . To the Group of Seven and their followers, Canada was nothing but a landscape . . . . Their type of energetic symbolism could hardly cope with the featureless immensities of the Prairies, still less could it cope with a Canada settled and tamed by human beings.
>
> That phase is now past. It was a necessary phase and a courageous one. Without it, Canadian art could hardly have come into being: but a new generation, more sophisticated, more urban, but no less sensitive and no less productive, has supervened . . . . The bird's eye viewer has, perhaps, the right to comment on local "schools" which seem to be to be developing exactly as they should, out of a combination of (a) local climate and geographical characteristics (b) local enthusiasm, education and patronage and (c) wherever it can manifest itself, racial temperament.[67]

Newton's views on the opportunities for artists in Alberta, and the provincial attitude toward art itself, would be very similar to his comments on the prairies in general. He indicates that, although there are more opportunities for artists, the public is badly in need of art education.

Bresky and Bates, in articles published in Canadian Art in 1955, also emphasized the fact that the artistic climate in Alberta lacked encouragement for artists. Bresky's article reveals some of the problems encountered by Alberta artists in the mid 1950s.

> The outbursts of fresh creative forces in the arts . . . have often clashed with self-complacent provincialisms. . . . on one side is a majority which promotes material comfort as a primary goal, on the other is a small artistic elite which is all the more determined to achieve high standards because of public indifference . . . .
>
> The well-to-do descendants of the pioneers still prefer "chocolate box" studies of rough mountains, dramatized in syrupy tones to . . . less conventional paintings.[68]

Bates, also, expresses less than optimistic views on the state of the arts in Alberta in the 1950s, although he does point out areas that are more positive.

> The prairie provinces have proved to be even less sympathetic to the creative artist than has the rest of the country. As much talent appears here as elsewhere, but our artists tend to go to parts of Canada which are more culturally sympathetic, or to the United States.
>
> . . . There is some cause for optimism. The art schools have influenced public taste. . . . The Coste House in Calgary and the Edmonton Museum influence their several thousand habitual and regular visitors . . . .
>
> I believe most artists in Alberta have little interest in regionalism as expressed in subject matter. . . . On the other hand, there are qualities more profound and more subtle that may belong to a locality. The prairie

> is hard, slightly menacing, the light destroys bright colour, there is clarity of outline. The climate is extreme . . .
>
> But regionalism as subject matter is much more the business of the novelist than the painter.[69]

Despite the fact that the state of Alberta's art scene was viewed with a fair amount of pessimism by writers and artists, there were a few artists in the decade of the 1950s who felt that further study under internationally trained artists was important. Kerr talks about his painting after returning to Calgary in 1947, and his decision to study under Hans Hofmann.

> I still painted landscape and was thrilled by Calgary's proximity to mountains, foothills and prairie. The latter still eluded me and there loomed the hope that abstract was the answer to Western space with its vast scale, its power of mood rather than tangible forms. So I went to that great advocate of abstract expressionism Hans Hofmann. The experience was as challenging as hoped for but I never did successfully apply my new insights into interpretations of the great flat land.[70]

Callahan affirms that as a result of Hofmann's teaching, Kerr attempted to "construct with planes" that were aimed at "total use of the picture format." However, she indicates that Kerr felt he could not ignore colour, and he realized that "Hofmann's structural planes could not be applied to a big, clear prairie sky."[71]

Kerr makes some thoughtful and knowledgeable statements about the problems confronting the Alberta prairie landscape painter.

> . . . The prairie is a cruel country, but it has mood. It is a lie to paint it in pretty terms.
>
> The flat land is a terrible challenge. It is almost deadly to the artist. You have to draw on your imagination. A lot of what people look at in a landscape

> painting is actually put there by man, the barns, fence poles, grain elevators, towns, etc. But they are accents only. The horizon is a domineering tryrant, one can't escape it except by going abstract.[72]

Because Kerr experimented so much in the later 1950s with abstraction, there appear to be few of his landscape works available for that period. One water colour, a pre-Hofmann painting of 1952, Foothills, Harvest Time (private collection), (Fig. 18), has Group of Seven influences. His attempts to portray the rolling terrain through a rhythmic delineation of space, and rounded forms of stooks, trees and hills, falls back on his early training.[73] A comparison between this work and one produced ten years later in 1962, Spring Break-Up, (Glenbow Museum), (Fig. 19), presents aspects of Kerr's stylization experiments in the intervening decade.[74] Callahan's statement that this work shows "an obvious influence of Cézanne's habit of creating space with a build-up of planes" may have validity.[75] However, it might be argued that the strong horizontal areas of colour could be interpreted as Kerr's Group of Seven legacy, although particularly since the vast, lonely landscape is quite alien from Cézanne's depictions of Southern France. Kerr, then, retains aspects of the Group of Seven in his landscape, a tendency which will become more pronounced in the following decades.

The 1957 Emma Lake workshop for prairie artists proved to be meaningful for several Alberta artists. Kerr wrote in Highlights about the two-week art seminar that was conducted by New York painter and teacher, Will Barnet (b. 1911) and found that a search for individuality was emphasized in the course.[76]

Walter Drohan and Rolf Ungstad attended the 1959 Emma Lake workshop, conducted by Barnett Newman (1905-1970). Drohan wrote of his impressions in Highlights and he felt that the ideas expressed indicated "dissatisfaction with avid regionalism," and that "abstraction was replaced by personal imagery." Other concepts emphasized were the use of colour rather than tone and that there must be "less emphasis on the effect of environment and nature on the painter."[77] It is quite clear that the 1959 workshop under the leadership of Newman placed little importance on the interpretation of the western landscape in a traditional realistic manner.

Of the Alberta artists that attended the Emma Lake workshops, Marion Nicoll appears to have been the most influenced by Barnet. She refers to the fact that in painting under Barnet, "all of a sudden, I was just cut loose." She relates that the Emma Lake experience triggered her determination to study in New York, resulting in her working under Barnet in 1958.[78] As Leslie Graff comments, Nicoll's paintings under Barnet developed "a sense of design, and a feeling for space, ideas, dimensions, a flattening out of her work."[79] Her work at the end of the 1950s and beginning of the 60s gradually returned to an interpretation of the landscape involving, as Barnet described it, "a painting language to express imagery, the structure and the atmosphere for her everyday surroundings."[80] Brooks Joyner refers to the period after 1959 as a "transition to . . . more concrete and severe abstraction" and "re-definition of landscape painting based on her new discoveries."[81] Nicoll's work Alta VII (Winter Morning), 1961, (private collection), (Fig. 20), has geometric, clearly defined,

shapes of strong colour that reflect the artist's conception of landscape in an abstract form. She defines her concerns for abstract interpretation of the Alberta prairies.

> Painting for me is all on the picture plane, the actual surface of the canvas, with the power held in the horizontal and vertical movements of the expanding colour shapes. There can be, for me, no overlapping, transparencies or fuzzy edges--all of these are a hangover from romantic, naturalisitic painting.[82]

By the end of the 1950s, Nicoll had definitively divorced herself from any influence of her early training at the Ontario College of Art, except, perhaps, her need to interpret the landscape which surrounded her. She does credit Leighton with having an effect on her work of the late 1950s and into the 60s. She refers to this influence as "Leighton had given me such a good basis that colour became an automatic thing almost, it wasn't a deliberate thing."[83]

Maxwell Bates continued to be a force in the artistic milieu of Calgary in the 1950s. Although better known for his figurative works, Bates painted landscapes extensively, beginning in the 1950s. An article in the Visual Arts Newsletter of 1983 commemorates Bates' life and career and refers to his landscapes. It indicates that an exploration of landscapes in the early years of the decade resulted in the artist arriving at a "personal style in the mid to late 50s by subtly introducing the qualities of simplicity, directness and contrasts into his aesthetic ordering and arrangement of elements into his landscapes."[84] The article emphasizes the shallow space deliberately used by Bates, yet with "a touch of man" which the artist

felt was important in relating to the landscape. The writer refers to Bates' Post Impressionist-Fauvist heritage which is still evident in his works from 1955, where his methods of using surfaces that may be broken up with jagged brushstrokes or others that are more flatly painted are strongly evident. This style of painting, which involved simplicity, directness and contrasts continued to be evident in his landscapes and in his figure work.

By the 1950s there was little or no Group of Seven influence evident in the two teaching institutions of Southern Alberta. Kerr reveals the fact that in the late 40s and early 50s, the teaching staff at the Provincial Institute of Technology and Art consisted of former students of the Institute.[85] Leslie Graff, in 1982, comments that the instructors at the Institute during the 1950s were, with the exception of Kerr, "home-grown" Alberta artists, who having learned their craft from transplanted English-traditional teachers, set out to make their own traditions. Graff indicates that these instructors, as teachers and artists, provided the backbone for the artistic climate of southern Alberta, and, indeed, the artistic roots for this province.[86] Blodgett's painting style, which originally had aspects of Leighton's English landscape teaching as well as Glyde's Group of Seven influence, developed into a looser, more abstract style in the late 1950s, no doubt as a result of Barnet's teaching at the 1957 Emma Lake workshop.[87] Perrott, a 1939 graduate of the Institute, went on to further studies with Barnet and Hofmann in the 1950s.[88] As an artist, Graff feels that "he takes refuge in regionalism as the heart of the Prairies versus the international view."[89] Yet as a teacher,

a more international approach is expressed by Perrott in a letter to the Nicolls when he was studying with Hofmann who, as he indicates, "teaches much of what we teach at Tech, but clarifies contemporary art by showing its application."[90] Marion Nicoll did not teach painting during the decade, but as a design teacher she would convey her strong feeling for abstract interpretation of space that she had formulated in her years of study.[91] Rolf Ungstad, another student of Nicoll's from 1951-1953, appears to have received a great deal of support in his "incorporating Nature into his designs on two levels, both visually and conceptually."[92] Neither Graff in his interpretative landscapes nor Ungstad in his somewhat abstract yet subjective paintings of the late 1950s show Group influence in their work, and appear to be following contemporary artistic concepts.[93] Certainly Alex Janvier (b. 1935), also Nicoll's student who graduated in 1960, uses largely design in his paintings, and reflects, to some degree, Nicoll's influence in his style and method of interpretation.[94] The art of Doug Haynes (b. 1936), 1958 graduate of the Institute, shows contemporary abstract influences in work completed in the early 1960s. These extremely tactile works with their solid central images executed in earth tones are concerned with abstraction, no doubt derived in part from his instructors at the Institute.[95]

In summary, there is conclusive evidence that throughout the 1950s instruction in the art department of the Provincial Institute of Technology emphasized international styles and contemporary subjective interpretations rather than traditional regional landscape painting. Indeed, Kerr reinforces this conclusion when he states that the

instructors in the department attempted to instill modern techniques into their students as much as possible, to enable them to "face a modernized world."[96] Joyner's statement that "by the late fifties contemporary abstraction was challenging traditional representationalism in Alberta" is certainly true for the professional artists teaching at the Institute.[97] Indeed, the stylistic concerns as touted by the Group of Seven artists appear to have been disregarded by Institute instructors in their teaching during the 1950s.[98]

The Banff School of Fine Arts carried on its art instruction during the 1950s even though Jackson did not participate. H.G. Glyde continued his teaching there, as did Jock Macdonald and Jack Taylor. Nancy Townshend indicates that throughout the 1950s the Banff School was still involved in a landscape painting tradition, and her reference to the 1960s being a decade that attracted a large number of amateur students, but fewer professional artists, may have indeed begun to apply to the 1950s.[99] Perhaps the fact that there appear to have been few changes in instructional staff, as well as a situation of having large groups of amateur students, resulted in a less challenging environment for professional artists during these two decades.

H.G. Glyde, since 1946 at the University of Alberta, in Edmonton, and head of its Fine Arts Department since 1947, expanded and enlarged the scope of this Department so that by 1953, students could major in art with courses in studio work, art history, and art theory.[100] Glyde, and Taylor (instructor since 1947), were joined by Norman Yates (b. 1923) in 1954. Of the three instructors, the one

who had the most affinity with the Group of Seven was Glyde, whose own painting still reflected stylistic aspects of Jackson's works although his colour was never close to the Group of Seven. However, Glyde's teaching methods were based on the traditional art training he received while a student in England, for emphasis was placed on drawing the figure. It is known that Glyde admired the work of Sir Stanley Spencer (1891-1959).[101] Spencer's figures tended to have mass and volume while his palette was somewhat dry and pale in tone. Spencer's approach to drawing the figure, most likely, was reflected in Glyde's teaching.[102] Taylor, a 1947 graduate of the Ontario of College of Art, began painting the mountains in the 1950s, probably being influenced by his teaching at the Banff School of Fine Arts summer session in the late 1940s and continuing into the 1950s. J. Allison Forbes comments on Taylor's style of painting during the 1950s.

> In the early fifties . . . the mountain themes began to appear. He was now venturing into the big elemental motifs of Canadian painting. For any Canadian painter raised between the wars the overwhelming force of the Group of Seven was something with which one had to come to terms.
>
> Perhaps Taylor's study with Dumond . . . may have given Taylor a love of the interplay of light and dark. . . . At any rate, in his early years Taylor developed his own versions of this style which made light the subject matter of almost every painting. . . . As Taylor's work developed in the late fifties and early sixties, it changed from the more descriptive mountain landscapes to landscapes that emphasized both the surface texture and the underlying structure of rock and ice.[103]

Taylor's 1952 work Above Lake O'Hara (private collection), (Fig. 21), depicts barren rocks as mountain subjects. This rugged landscape, combined with the intermittent lonely fir tree in the

mid-zone, is reminiscent of those wilderness motifs favored by the Group of Seven. Although Taylor's handling of light and dark may not have been inspired by the Group, he certainly reflects the Group spirit in his interpretation of this uninhabitable mountain landscape.

Yates, a 1951 graduate of the Ontario College of Art, studied under Eric Freifield (b. 1919) and Jock Macdonald. He credits some of his interest in the power of scale and scale relationships to Freifield, and his admiration for spontaneous, non-objective art to Macdonald.[104] Yates' Winter Landscape, 1958, (collection of artist), (Fig. 22), has a somewhat abstract style that shows an interrelationship between forms and ground by a rectangular patterning on the surface of the work and this in turn emphasizes the surface of the paper as an important element. Yates maintains that although the Group style and former group members were still respected and admired, they were not regarded as important in the teaching programme at the University.[105] It appears then, that there certainly was sympathy for the Group of Seven style. The sympathy is evident in the fact that throughout the 1950's Glyde hosted a number of receptions for Jackson. Local artists were invited to his home where Jackson, informally, would show and discuss his sketches. Jackson was particularly close to the Edmonton art educator, Murray MacDonald (b. 1898), who had taught with him at Banff in the 1940's.[106]

The decade of the 1950s appears to have been one of change in several aspects of the Alberta art scene. Awareness of the Group of Seven, and respect for the artistic contributions of its members, continued to be fostered through retrospective exhibitions. However,

in spite of this exposure, there is some doubt as to the importance attached to art by the general public. Even in 1971, H.G. Glyde's view was somewhat pessimistic. He is quoted as saying that "it (that is, art) is still a low priority . . . the thing that is so annoying is that it seems to be regarded as a frill."[107]

In Alberta, then, the influential artists of the 1950s were instructors at provincial art institutions. Glyde, Taylor, and Yates were at the University of Alberta in Edmonton, Kerr, Nicoll, and Perrott at the Provincial Institute of Technology and Art in Calgary. McNaught's sphere of influence extended as an art instructor throughout the Peace River area. With all of them, the fact that they were instructors meant that they had a direct impact upon their students, the new generation of artists.

The decade of the 1950's appears to have been a transitional period in regard to the attitude toward landscape painting. On the one hand, regional art clubs and amateur artists did continue in some form or another a reflection of Group landscapes. Usually they did not adhere to the "spirit" of the Group which favored the Canadian wilderness as subject matter. Rather, the echo of the Group can be seen in the use of broad bold brushstrokes, combined with a tendency to flatten pictorial format into generalized shapes. A prime example of this regional style can be found in the work of Laura Evans Reid. On the other hand, the professional artists began to experiment during the 1950's with more contemporary art styles, leading often to non-figurative expressions. Already in the 1940's, Glyde noticed a decline in the interest in landscape painting among students at the

Institute. This trend continued during the 1950's when faculty members at the Institute in Calgary sought further training through workshops taught by leading New York artists. In Edmonton, while Glyde and Taylor still concentrated on traditional landscape painting, reflecting the Group in spirit or style, Yates appears to have been the more progressive artist, experimenting with space and scale.

FOOTNOTES

Chapter IV

[1] Henry Geldzahler. New York Painting and Sculpture: 1940-1970, (New York: E.P. Dutton and Co., Ltd., 1969), p. 16.
The author points out the reasons for artists, both American and foreign, gravitating to New York. He cites the artistic climate as being favorable for the fostering of growth and learning because of the presence of many art teachers and art schools, as well as influential artists who reside there. In addition, the private art foundations granting awards to artists, and the many art dealers with their galleries geared to exhibiting new artists' work are in greater numbers in New York than in any other centre. Hence the climate of New York between 1940 and 1970 certainly was favourable to artists.

[2] Canadian Art magazine was an important source for information and reviews of these retrospectives.

[3] The catalogue Arthur Lismer, Paintings 1913-1949, (Toronto: Art Gallery of Toronto, 1950) indicates that the exhibition was held in the Toronto Art Gallery and then in the National Gallery of Canada, Ottawa.

[4] Ibid., p. 5.

[5] Ibid., p. 9.
While Lismer's September Gale, 1921, (National Gallery of Canada) would appear to have aspects of epic splendour, as Harris suggests, it retains aspects of the flowing decorative style indicative of that of the Group of Seven, particularly in the foreground rocks and tree.

[6] A.Y. Jackson. "Arthur Lismer - His Contribution to Canadian Art," Canadian Art, 7.3, 1950, p. 30.
Jackson's comment on September Gale possessing robust aspects and movement with the entire composition being unified and clear would appear to be a more concise analysis of this work than that expressed by Harris in the catalogue published for Lismer's retrospective.

[7] Andrew Bell. "Lismer's Paintings from 1913 to 1949 in Review," Canadian Art, 7.3, 1950, p. 91.
A similar viewpoint is also expressed by A. MacLeish, September Gale, p. 182.

[8] Andrew Bell. "Lismer's Paintings from 1913 to 1949 in Review," Canadian Art, 7.3, 1950, p. 92.

[9] Ibid., p. 93.

10 F. Norbury. "Arthur Lismer's Paintings Shown," Edmonton Journal, January 23, 1951, p., 3, col. 6.

11 "Arthur Lismer at Coste House Sunday," Calgary Herald, June 2, 1951, p. 28, col. 1.

12 John A.B. MacLeish. September Gale, [Toronto, Vancouver: J.M. Dent and Sons (Canada) Ltd.], 1955.

13 A.Y. Jackson - Paintings 1902-1953, (Toronto: Art Gallery of Toronto), 1953, p. 3.

14 Ibid., p. 4.

15 Reid. Alberta Rhythm, p. 64.
The painting Alberta Rhythm, 1948, is listed in the retrospective catalogue as Number 77, but Reid indicates that this work was not exhibited in Alberta in the 1950s.

16 Canadian Art published articles about Jackson in 1953.
"A.Y. Jackson: A Retrospective Exhibition," by an anonymous writer in Canadian Art, 11.1, 1953, pp. 4-5 comments on the Art Gallery of Toronto exhibit.
A.Y. Jackson. "Recollections of My Seventieth Birthday," Canadian Art, 10.3, 1953, pp. 95-99.
This is an account of Jackson's first meeting with Harris and MacDonald and the early activities of the artists who later formed the Group of Seven.

17 Lawrence Sabbath. "A.Y. Jackson," Canadian Art, 17.4, 1960, pp. 240-244.

18 R.H. Hubbard. "Four New Books on Canadian Art," Canadian Art, 16.2, 1959, pp. 122-129.

19 Ibid.

20 Reid. Alberta Rhythm, p. 96.
Reid indicates that Jackson was in Calgary and in the Lethbridge areas in September and October of 1950, after his trip to the north in August and September. His painting of that year, October, Twin Butte, 1951, (National Gallery of Canada), illustrated in Jackson's A Painter's Country (opposite p. 97) has the aspect of rolling hills stretching to a background of foothills, and is typical of the artist's interpretation of the prairies. Again, this appears to have been exhibited only in eastern Canada in 1951 (Reid, Alberta Rhythm, p. 72).

21 "University of Alberta Awards Go To Easterners," Edmonton Journal, June 21, 1951, p. 5, col. 5.

22 Jackson, Painter's, p. 149.
McNaught also refers to the tour, and talks about conversing with the two artists after the lecture (Perry, Euphemia McNaught, p. 43).

23 "Canadian Artist Recalls Struggle for Native Art - Dr. A.Y. Jackson and the Group of Seven, " Calgary Herald, October 4, 1951, p. 22, col. 12.

24 Fraser Perry. "A.Y. Jackson Reveals His Views," Lethbridge Herald, Sept. 30, 1959, p. 17, col. 1.

25 Reid. Alberta Rhythm, p. 10.
The painting Country Road, Alberta, 1954 (Ill. p. 74) (Art Gallery of Ontario) emphasizes the space of southern Alberta, but the brushstrokes tend to be broad, the definition of space and forms are quickly rendered.

26 Christopher Varley. "Review of Dennis Reid's Alberta Rhythm," The Journal of Canadian Art History, Volume VII/2, 1984, p. 187.

27 Gail Hutchinson. "The Later Works of A.Y. Jackson," (Gail Hutchinson interviews Dennis Reid), Glenbow, 2.2, July-August, 1982, pp. 4-5.

28 Reid. Alberta Rhythm, pp. 72, 74.

29 F. Norbury. "City Collection Paintings Shown," Edmonton Journal, January 16, 1950, p. 22, col. 6.

30 R. Hedley. "Art Museum Displays Work of Dr. Lawren Harris," Edmonton Journal, October, 8, 1953, p. 2, col. 3.

31 F. Norbury. "29 Pictures Displayed By Western Art Circuit," Edmonton Journal, September 26, 1950, p. 2, col. 5.

32 Kate Davis. "Difficult Challenges - Great Joys, " Update, 6.4, July - August, 1984, p. 8.
She refers to the official opening as taking place November 21, 1952.

33 R. Hedley. "Paintings Shown By Professor Glyde," Edmonton Journal, January 8, 1953, p. 24, col. 5.
Miners' Cottages, Canmore, 1950, was acquired by the Edmonton Art Gallery for its permanent collection in 1955.

34 R. Hedley. "French Influence Shown in Canadian Paintings," Edmonton Journal, January 10, 1953, p. 22, col. 4.

35 R. Hedley. "30 'Progressive' Paintings By Western Artists Shown," Edmonton Journal, January 21, 1954, p. 6, col. 1.

36 R. Hedley. "Criticized Painting Display Illustrates Many Art Styles," Edmonton Journal, March 4, 1954, p. 3, col. 1.

37 The changing of the Museum's title from the "Edmonton Museum of Arts" to the "Edmonton Art Gallery" in 1956 redefined and clarified the role of an institution that had served the city for over three decades. Now the title reinforced the role of the institution as being devoted primarily to the fine arts. (Reference is made to this by Davis in her article "Difficult Challenges - Great Joys," Update, p. 8).

38 Archival material, Edmonton Art Club.

39 R. Hedley. "Edmonton Art Club Members Exhibit Paintings in Museum," Edmonton Journal, April 6, 1953, p. 5, col. 1.

40 R. Hedley. "35 Art Club Members Present Annual Exhibition," Edmonton Journal, April 19, 1954, p. 2, col. 1.

41 R. Hedley. "Art Club Members Display Paintings," Edmonton Journal, March 31, 1959, p. 23, col. 4.

42 Perry. Euphemia McNaught, p. 97.
Entrance to Monkman Pass, 1950, has a definite Group influence in texture of sky, use of colour, strong shapes of mountains, and lack of particular detail in the work. (There is no reference as to the location of this work).

43 Ibid., p. 45.

44 "Arthur Lismer at Coste House Sunday," Calgary Herald, June 2, 1951, p. 28, col. 1.
A short Calgary Sketch Club review is contained at the end of this article.

45 Joan Stebbins. A.,Y. Jackson in Southern Alberta, 1981. N.pag.
Michael Pisko describes Jackson's sketching trips and his talking about his sketches. Reid, Alberta Rhythm, pp. 96, 98 refers to Jackson's northern trips of 1951 and 1959, after which he spent time in the Lethbridge area.

46 R. Hedley. "30 Paintings Shown Here By 15 Lethbridge Artists," Edmonton Journal, March 1, 1954, p. 26, col. 1.

47 Patricia Gordon. "The First 20 Years of the Medicine Hat Community Art Club, 1945 to 1965." N.pag.

48 Highlights articles on contemporary art issues and international exhibitions included Brown on British Art (Spring, 1951), pp. 4-6, Bates on art in Europe (Winter 1958-59), pp. 7-10, and Kerr on a Picasso show in New York (Spring, 1958), pp. 7-8.

49 R. Hedley. "40 Paintings Are Selected For Alberta Society Show," Edmonton Journal, February 3, 1953.

Hedley's reference to Automatism may be an indication that this style of painting may have been discussed and probably included in the teachings of Jock Macdonald, since he had taught in Banff in the 1940s and in 1951 and 1953 (Joyce Zemans, Jock Macdonald, p. 266). Also his strong influence on Marion Nicoll during the year he taught in Calgary in 1946 may have carried over from her to her fellow artists, although she did not teach painting at the Institute.

50 R. Hedley. "Stronger Colours Feature 33 Paintings By Albertans," Edmonton Journal, March 12, 1954, p. 8, col. 1.

Brown exhibited Mount Assiniboine Through Larch Trees, Kerr's was Sketch for Mural, and Pisko's painting was titled Country Church. Pisko, as a member of the Lethbridge Sketch Club had frequent contacts with Jackson, so it might be appropriate to conclude that Pisko's "fine rhythmic colour scheme" may have shown a Jackson influence.

51 Catalogue of Alberta Society of Artists 27th Annual Winter Exhibition, (Alberta Provincial Museum Archives, Edmonton). Spickett's painting is titled Evening Pines, 1927 (Catalogue #20). This work, according to Bates, is a departure from his earlier representational period, where mainly figures were his subject, but seldom landscape. Maxwell Bates, "Ronald Spickett's Symbols of the Real," (Canadian Art, 17.4), pp. 224-226). The traditions of the Group of Seven would appear to have had little influence here.

52 Maxwell Bates. "Ronald Spickett," pp. 224-226.

53 Catalogue of Alberta Society of Artists 27th Annual Winter Exhibition.

Mitchell's painting is Cold October, 1957 (Cat. #12), Drohan's is Phoenix, 1958 (Cat. #24), and Ungstad's is titled Light By Night, (Cat. #39).

By 1958 Spickett Drohan, and Ungstad were instructing at the Institute in Calgary. Their contemporary styles of painting were a definite indication that they did not follow the Group of Seven style in their art.

54 Jan Roseneder. The A.S.A. Index, 1948 - 1980, (Calgary: University of Calgary Libraries, 1982).

Kathy Zimon. Introduction, p. v.

55 Maxwell Bates. "A Note on the Quality of Our Exhibitions," Highlights, September, 1950, pp. 4-5.

56 James Nicoll. "The Perilous Enterprise of Art," Highlights, March, 1951, pp. 2-3.

57 James Nicoll. "The President's Message," Highlights, December, 1951, p. 1.

58 R. Hedley. "A New Era in Art Expression," Highlights, September, 1953, pp. 7-8.

59 Percy Henson. "From the Editor," Highlights, December, 1956, pp. 1-2.

60 Illingworth Kerr. "Some Notes on Hofmann," Highlights, December, 1956, pp. 3-5.
Kerr and Stanford Perrott had studied with Hofmann in the summer of 1954 (Maggie Callahan, Harvest of the Spirit, Illingworth Kerr Retrospective, (Edmonton: The Edmonton Art Gallery), 1985, p. 35.

61 Ronald Spickett. "A Kind of Order," Highlights, Autumn, 1959, pp. 18-19.

62 Wes Irwin. "The Picasso Show," Highlights, Spring, 1958, pp. 5-6.

63 Illingworth Kerr. "Picasso Retrospective," Highlights, Spring, 1958, pp. 7-8.

64 W.G. Hardy, ed. The Alberta Golden Jubilee Anthology, (Canada: McClelland and Stewart), 1955, Editor's Preface, pp. 13-14.

65 Ibid. These works are illustrated in the Anthology between pages 220-221. They include such paintings as Annora Brown's Prairie Chicken Dance, J.B. Taylor's Alberta Badlands, H.G. Glyde's Vegreville, Alberta, and Euphemia McNaught's Edson Trail Days. They are now part of the Alberta government's Jubilee Collection.

66 Groves, p. 128.
Jackson is quoted as saying that "the grain elevator is the only architecture that's of any importance at all on the prairies."

67 Eric Newton. "Canadian Art in Perspective," Canadian Art, 11.3, 1954, pp. 93-95.

68 Dushan Bresky. "The Artist and the Vanishing Frontier," Canadian Art, 13.1, 1955, pp. 190-191.

69 Maxwell Bates. "Some Reflections on Art in Alberta," Canadian Art, 13.11, 1955, pp. 183-187.

70 Illingworth Kerr. "Reflections," Illingworth Kerr, Fifty Years a Painter, (Calgary: Alberta College of Art Gallery, 1973), N.pag.

71 Maggie Callahan. Harvest of the Spirit, Illingworth Kerr Retrospective, (Edmonton: Edmonton Art Gallery, 1985), pp. 35-36.

72 Bente Roed Cochran. "Alberta: Concerning the History of the Visual Arts," Visual Arts Newsletter, 3.1, Winter, 1981, p. 15.
Ronald Rees. Land of Earth and Sky Landscape Painting of Western Canada. (Saskatoon: Western Producer, Prairie Books, 1984), p. 47. Here Rees refers to Kerr's difficulties with the flat prairie environment, quoting him as saying that "he has never painted the prairie in a way that has truly satisified him."

73 Callahan. Illustration #32, p. 34.

74 Ibid. Illustration #44, p. 41.

75 Ibid., pp. 37-41.
Kerr refers to his having received a Canada Council Fellowship to investigate the teaching of industrial design in American and British schools in 1960. The year away from his duties as principal of the Institute resulted in a great deal of travel, which may have meant renewed exposure to such artists as Cezanne.

76 Illingworth Kerr. "Emma Lake," Highlights, Spring, 1958, pp. 13-14. For a detailed documentation on the Emma Lake workshops see: John D.H. King, The Emma Lake Workshops: 1955-1970, Unpublished honours thesis. (Brandon: Brandon University, 1972).

77 Walter Drohan. "Reflections on Emma Lake," Autumn, 1959, p. 13.

78 Laura Chrumka. An Interview with Marion Nicoll, February 1, 5 and 25, 1982.

79 Leslie Graff. Personal Portraits, Southern Alberta Artists, 1982, Part One, (Edmonton: Access, Alberta Education Communications Corporation, Alberta Visual Arts).

80 Marion Nicoll, A Retrospective, 1959-1971, (Edmonton: The Edmonton Art Gallery, 1973), N.pag.

81 J. Brooks Joyner. Marion Nicoll, R.C.A., (Calgary: Master's Gallery, 1979), p. 89.

82 Marion Nicoll, A Retrospective, 1959-1971, N.pag.

83 Ibid., N.pag.

84 "Maxwell Bates: Landscapes," Visual Arts Newsletter, Volume 5, Number 1, Winter, 1983, p. 4.
Nancy Townshend. Maxwell Bates: Landscapes/Passage 1948-1978, (Medicine Hat: Medicine Hat Museum and Art Gallery, 1982), pp. 13-25. Townshend also refers to Bates' response to the prairie landscape by using a simplification and contrasting of shapes and, often, a reduced palette.

85 Maggie Callahan, Harvest of the Spirit, p. 33.

86 Les Graff. Personal Portraits, Southern Alberta Artists: Part 2.

87 Illingworth Kerr. "Emma Lake," Highlights, 1958, Spring, pp. 13-14.
Kerr indicates that Blodgett and Perrott attended the 1957 workshop. Blodgett had graduated from the Institute in 1940, (Colin MacDonald, Dictionary of Canadian Artists, Volume 1, p. 51).

88 Colin MaDonald. Dictionary of Canadian Artists, Vol. 6, pp. 1612-13.

89 Graff dicusses Perrott's style (Les Graff, Personal Portraits, Southern Alberta Artists: Part 2).

90 Letter from Stanford Perrott to Marion and Jim Nicoll, written June 17, 1954. (Janet Mitchell file, Archives, Glenbow Museum, Calgary).

91 Laura Chrumka. An Interview with Marion Nicoll. Nicoll explains that she did not wish to teach painting at the Institute, for she did not wish to intellectualize, and lose her own spontaneity. Graff, Personal Portraits, Southern Alberta, Part One. Graff trained at the Institute under such instructors as Nicoll, Spickett, and Perrott.

92 "Rolf Ungstad, 1929-1982," Visual Arts Newsletter, October, 1983, pp. 20-21.

93 Jean Richards. Les Graff, Arts West, October, 1973, pp. 7-11.
Graff discusses his artistic philosophy.

94 Laura Chrumka. An Interview with Marion Nicoll.
Nicoll relates that she taught Janvier design, and told 'him what he had.'

95 Doug Haynes, (Edmonton: Edmonton Art Gallery, 1970).
The work September 1963, is heavily textured with geometric, abstract central image.

96 Callahan, p. 33.

97 Joyner, p. 83.

98 There was the occasional exception to this aspect of waning Group influences, one of them being the landscape painting of Bill Duma (b. 1936), a student who attended the Institute in the late 1950s, graduating in 1962, and therefore, beyond the scope of this thesis. As Wayne Staples suggests, "the earliest landscape paintings of Bill Duma . . . display a certain devotion to the national style espoused by the Group of Seven." Staples remarks that it is clear that Duma in his later work continues to follow the traditions of the Group in emphasis on design, lack of particular details, and rhythmic aspects of composition. Wayne Staples. "Bill Duma Recent Paintings," Update, 3.6, November, December, 1982, pp. 14-15. Winter Road, illustrated in the article, depicts these characteristics of Group style.

99 Nancy Townshend, "The Banff Centre," Visual Arts Newsletter, 5.3 Summer, 1983, pp. 4-5.

100 "Alberta Offers New Courses," Canadian Art, 11.1, 1953, p. 34.

101 Unpublished information conveyed to me by Dr. J. Sybesma-Ironside.

102 Telephone interview with Prof. J. Allison Forbes, July 25, 1985. Forbes indicates that in his teaching Glyde emphasized figure drawing, and placing figures in the landscape, as opposed to painting only landscape.

Interview with Norman Yates, May 15, 1985. Yates refers to Glyde's teaching as out of date. Judy Collins and Nicola Bennett, Ed.: Landscape in Britain, 1850-1950, (Arts Council of Great Britain, 1983), p. 125. Reference is made here to Spencer's landscapes achieving an overall unity though each part was clearly separated.

103 J. Allison Forbes. J.B. Taylor, Landscapes, (Edmonton: Art Gallery, 1973). N.pag. Dumond was an artist and teacher who taught at the Art Student's League, N.Y.

104 Elizabeth Beauchamp. Norman Yates Toward Landscape, (Edmonton: Ring House Gallery, University of Alberta, 1983), p. 15.

105 Interview with Norman Yates, May 15, 1985.

106 Professor J. Allison Forbes' information on Murray MacDonald is gratefully acknowledged. See: Murray MacDonald, Watercolour Painting: A Dialogue, (Edmonton: Faculty of Education, University of Alberta, 1982).

107 Collinson, H.G. Glyde.

## Chapter V

## CONCLUSION

The contrast between the art traditions of eastern Canada and those of the West can be measured in terms of historical background and in the depth of opportunity available to the artists of each region. Eastern Canada, because of its longer history and greater cultural depths, was the natural milieu to foster a nationalistic art such as that of the Group of Seven. Since the West was still sparsely populated in the first decades of the 20th century, it lacked the artistic institutions and organizations that attracted professional artists and organized creativity until well into the 1930s. Hence, it was natural to accept the dominance and sophistication of eastern Canadian art, and consequently, the West was receptive to a landscape style that emphasized the interpretation of the Canadian frontier.

The artists who eventually formed the Group of Seven in the 1920s were professionally trained, several of them earning their living as designers at Toronto's Grip Limited. Their diverse origins and training enhanced their common goal, that of discovering a nationalist landscape interpretation for their country. Nasgaard's theory that Scandinavian Symbolism, as presented in the Buffalo exhibition of 1913, was a primary factor in the consolidation of the style of the future Group of Seven, has been accepted as sound.

During the 1920s, members of the Group of Seven dispersed, accepting teaching positions or travelling in order to paint the

uninhabited areas of the country. The fact that MacDonald and Lismer were instructors at the Ontario College of Art meant that their influence was felt in Alberta through the western students who attended there in the 1920s. Johnston's presence at the Winnipeg School of Art, coinciding with that of Haukaness, was important for the fact that through the Norwegian instructor, the link with Alberta would be established. Certainly the West benefited, albeit briefly, from Haukaness, who had a knowledge of Scandinavian and Fauve styles, recognized the origins of some of the Group influences, and was sympathetic to the Group of Seven and its ideals.

Harris and MacDonald were members of the Group of Seven who returned for several summers to the Rocky Mountains in the 1920s. For Harris, the grandeur and mystical presence of the mountains seems to have been of importance while MacDonald's mountain landscapes reveal his penchant for design, always a factor in his work. Like most of the landscapes of the Group of Seven painters, the concentration on wilderness untouched by man is an overriding concern, and absence of human figures in their work is apparent.

The West, in strong contrast to the East, had little to offer in the way of artistic climate or encouragement in the first two decades of the 20th century. Although there were early art organizations formed they proved to be spasmodic, at best, and the dearth of awareness of artistic creativity was emphasized by the lack of original art in all but the homes of affluent Albertans. Yet the fact that there were Group of Seven exhibitions as early as 1921 may be credited to the farsightedness of University of Alberta's Professor

Adam, who initiated to expose these important Canadian artists to the Alberta public.

Art galleries and organizations which brought in exhibitions throughout the 1920s were instrumental in introducing the Group of Seven to the public-at-large and to artists at a time when academic landscape traditions were still favoured in the West.

Newspaper reviews of art exhibitions were extensively reported in local Alberta newspapers from the early years of the century. Those journalists who reported the art activities in a conscientious manner that often sought to educate the public as well as review the event, assisted in stimulating in general the cultural climate in the province.

Art training for Alberta was established on a firm footing when the art department, headed by Haukaness, was formed at Calgary's Provincial Institute of Technology and Art in the late 1920s. This meant that a provincial art training became a reality, and the professionalism that resulted has been shown to be a positive influence on the provincial art scene. Leighton's appointment as head of the art department in 1929 had a consequence that there was a distinct emphasis on English academic concerns at the Institute. His successor, Glyde, carried on the English art tradition in his approach to formal education in art. His convictions that art should be enhanced by both the professional art institutions and by the amateur artists in the small communities of the province, a concept also supported by Jackson, a close friend of Glyde, were instrumental in the regional development of landscape painting. Therefore, his work

with the University of Alberta Department of Extension to bring qualified instructors to the small Alberta community art clubs and his continued support in this regard for several decades is recognized here as an important contribution to the development of art of Alberta. Jackson's years of teaching at the Banff School of Fine Arts and his several sketching trips with Glyde and other members of the southern Alberta art community resulted in a direct influence of Jackson on Glyde. In this context, the thesis recognizes that Jackson, and thus the Group of Seven style, influenced indirectly through Glyde's paintings and teaching particularly the amateur artists in the rural communities.

It has been demonstrated that art instruction at the Institute during the late 1940s and the 50s definitely tended toward the contemporary styles and ignored almost entirely the Group of Seven landscape interpretation. Kerr and Perrott, for instance, attended Hofmann's summer school in 1954 and reflected this in their own teaching. Glyde's establishing an art department at the University of Alberta in Edmonton meant that although his professional teaching would stress the English academic methods, his own landscapes continued to combine Group of Seven's broad rhythmic compositional aspects with his original English clarity of composition and figurative interests. Taylor's work veered toward the traditional, stressing light and structure in his mountain themes. Yates, like Taylor, having trained at the Ontario College of Art in the late 1940s, was more concerned with space and abstraction, which he endeavoured to carry over into his teaching.

The art reviews in local newspapers since the 1920s give clear evidence that the Group of Seven was considered important and influential in the art scene of Alberta in the 1920s and 30s. However, it is determined that their dominance began to wane in the 1940s and almost completely disappeared in the 1950s. There were exceptions, particularly in the landscapes of those, like Kerr and McNaught, whose Group influenced training continued to be an important factor in their personal styles. Further, Glyde's work belongs to these exceptions because his landscapes reveal Group of Seven compositional solutions, although his palette and his figurative interest was the result of his earlier academic training. By the end of the 1950s the prominent landscape painters in the Alberta art scene, including Nicoll, Perrott, Taylor, and Yates, rejected the Group influence in their professional teaching careers. It is recognized here that, although the Group of Seven was respected for its creation of a nationalistic interpretation of the Canadian landscape, their style was no longer regarded as viable. By the end of the decade, the Group of Seven influence on Alberta landscape painting was no longer of discernible importance to professional artists who looked to other solutions to interpret their prairie environment.

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PHOTOGRAPHIC PLATES

Plate 1: J.E.H. MacDonald, Leaves in the Brook, 1919, oil on canvas, 52.7 x 65 cm., McMichael Canadian Collection, Kleinburg, Ontario.

Plate 2: Gustaf Fjaestad, Ripples, n.d., oil on canvas, (dimensions unavailable), (collection unknown). Illustrated in R.H. Hubbard The Development of Canadian Art, p. 88.

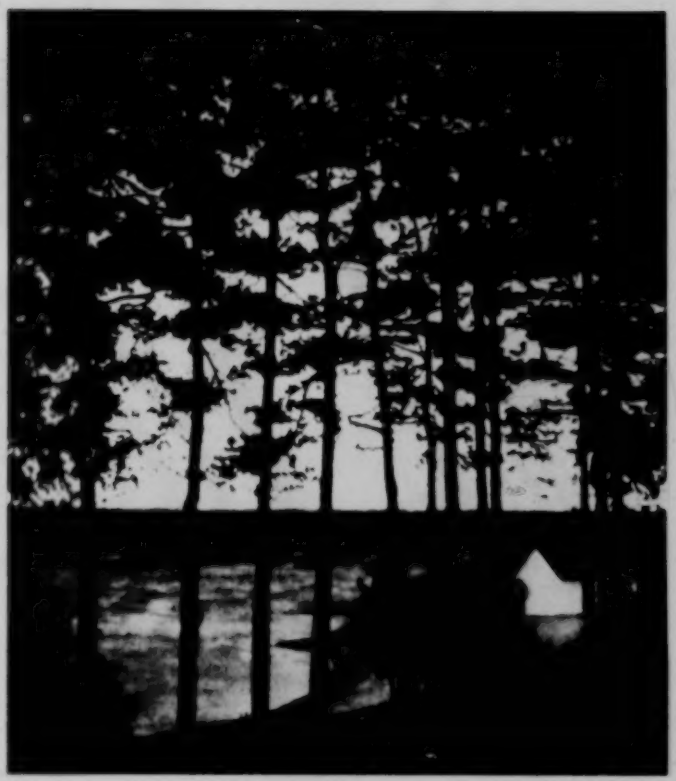

Plate 3: Harald Sohlberg, Fisherman's Cottage, 1906, oil on canvas, 109 x 94 cm., Edward Byron Smith, Chicago.

Plate 4: Lawren S. Harris, Beaver Swamp, Algoma, 1920, oil on canvas, 120.7 x 141 cm., Art Gallery of Ontario, Toronto.

Plate 5: Harald Sohlberg, Winter Night in Rondane, 1901, oil on canvas, 68 x 91 cm., Hilmar Rekstens Samlinger, Bergen, Norway.

Plate 6: Lawren S. Harris, Above Lake Superior, c. 1922, oil on canvas, 121.9 x 152.4 cm., Art Gallery of Ontario, Toronto.

Plate 7: A.Y. Jackson, Terre Sauvage, 1913, oil on canvas, 128 x 154.4 cm., National Gallery of Canada, Ottawa.

Plate 8: Tom Thomson, Northern River, 1915, oil on canvas, 115.1 x 102 cm., National Gallery of Canada, Ottawa.

Plate 9: Tom Thomson, The Jack Pine, 1916-1917, oil on canvas, 127.9 x 139.8 cm., National Gallery of Canada, Ottawa.

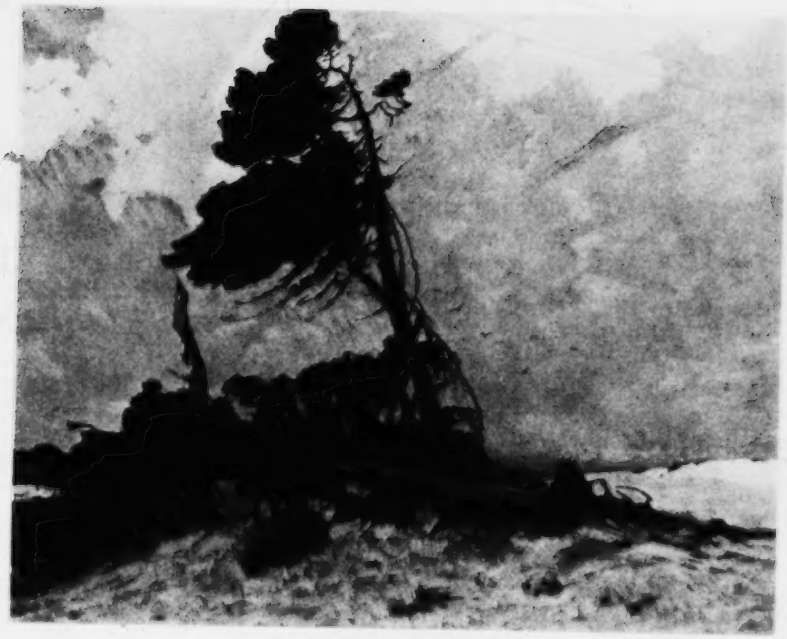

Plate 10: William Ritschel, The Fallen Comrade, n.d., oil on canvas, (dimensions unavailable), Pennsylvania Academy, Philadelphia. Illustrated in Studio, April 15, 1913, p. 254.

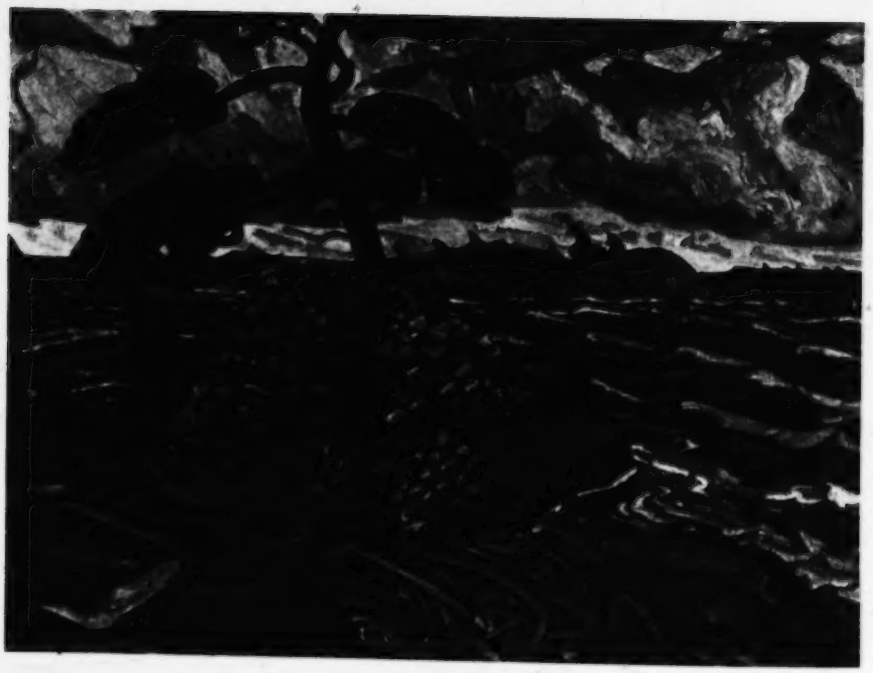

Plate 11: Arthur Lismer, September Gale, Georgian Bay, 1921, oil on canvas, 121.9 x 162.6 cm., National Gallery of Canada, Ottawa.

Plate 12: Lawren S. Harris, Lake and Mountains, 1927-28, oil on canvas, 105.4 x 160.6 cm., Art Gallery of Ontario, Toronto.

Plate 13: H.G. Glyde, Edmonton 1943, 1943, oil on canvas, 59.6 x 74.9 cm., Edmonton Art Gallery, Edmonton.

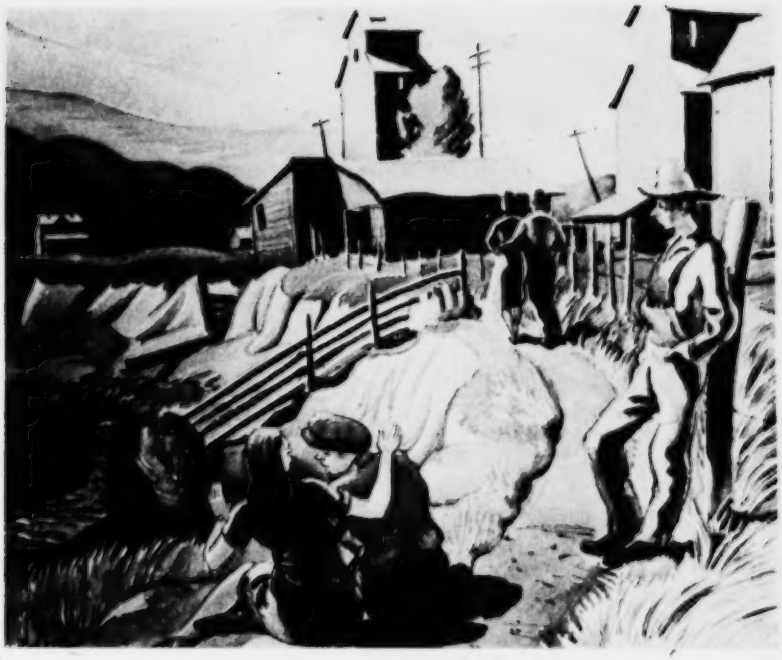

Plate 14: H.G. Glyde, Rosebud, Sunday Afternoon, 1945, watercolour on paper, 36.8 x 46.9 cm., (private collection).

Plate 15: A.C. Leighton, The Lake, Molar Mountain, c. 1948, pencil and watercolour on paper, 29.2 x 39.5 cm, Edmonton Art Gallery, Edmonton.

Plate 16: A.Y. Jackson, Alberta Rhythm, 1948, oil on canvas, 97.8 x 127 cm., (private collection).

Plate 17: Euphemia McNaught, Entrance to Monkman Pass, 1950, oil on wood, 60.9 x 76.2 cm., (collection unknown).

Plate 18: Illingworth Kerr, Foothills, Harvest Time, 1952, Watercolour on paper, 39 x 57.3 cm., (private collection).

Plate 19: Illingworth Kerr, Spring Break-Up, c. 1962, oil on canvas, 70.5 x 93.9 cm., Glenbow Museum, Calgary.

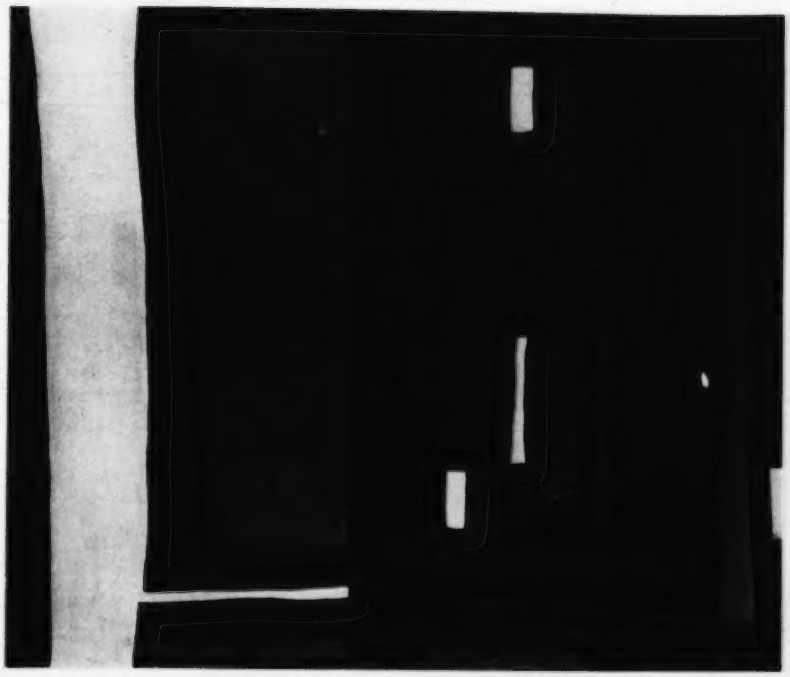

Plate 20: Marion Nicoll, Alta VII, Winter Morning, 1961, oil on canvas, 99.1 x 116.8 cm., (collection of the estate of artist).

Plate 21: J.B. Taylor, Above Lake O'Hara, oil on masonite, 50.8 x 60.9 cm., (private collection).

Plate 22: Norman Yates, Winter Landscape, 1958, ink and gouache on paper, 44.8 x 62.6 cm., (collection of artist).